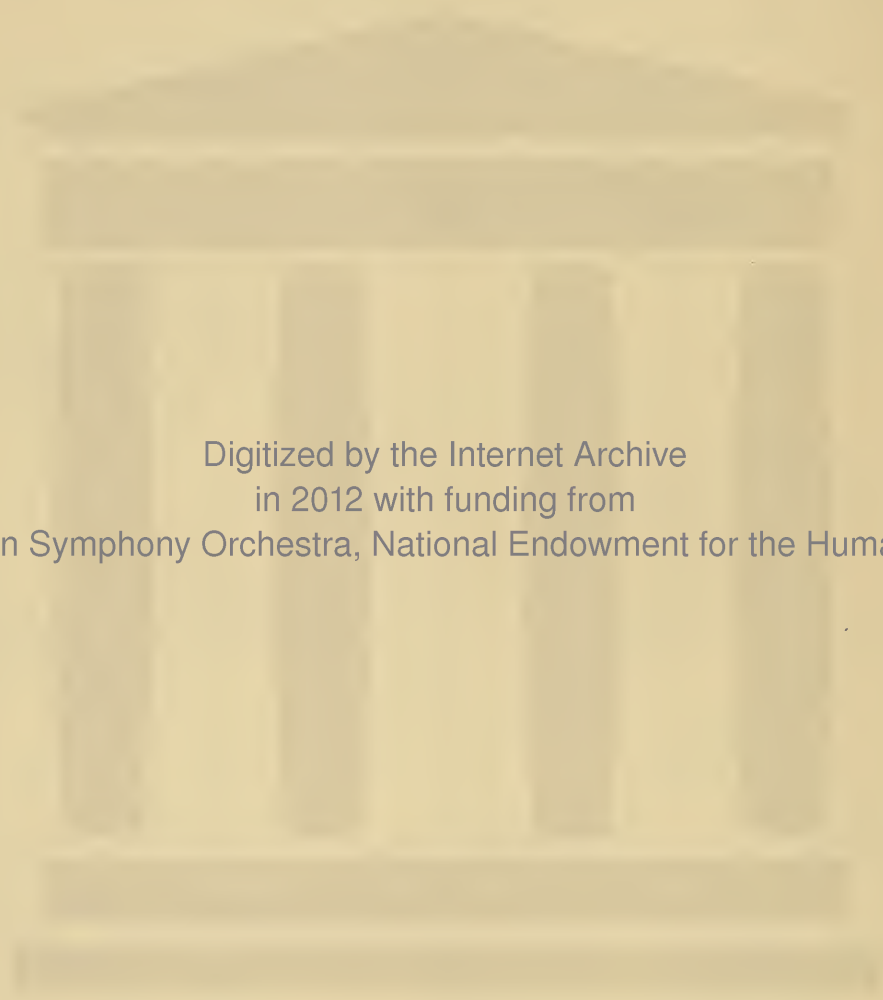


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Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
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HANSEN, E.
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MARIOTTI, V.
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LEVEEN, P.
TAPLEY, R.
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BERNARD, A.
VAN WYNBERGEN, C.
DEANE, C.
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GROVER, H.
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MOLEUX, G.
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JUHT, L.

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BLADET, G.
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GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

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ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
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SINGER, J.
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ADAM, E.

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Forty-ninth Season in New York

FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletins of the First Concert

THURSDAY EVENING, *November* 15, *at* 8:45

AND THE

First Matinée

SATURDAY AFTERNOON, *November* 17, *at* 2:30

with historial and descriptive notes

By Philip Hale and John N. Burk

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Carnegie Hall · New York

Boston Symphony Orchestra

FIFTY–FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY EVENING, NOVEMBER 15, *at* 8:40 *o'clock*

Programme

BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE; ADAGIO ASSAI
III. SCHERZO: ALLEGRO VIVACE; TRIO
IV. FINALE: ALLEGRO MOLTO

INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

The music of these programmes is available at the 58th Street Library

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.† Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.‡

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's pro-

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

‡ Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

grammistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." * The symphony " written on Bonaparte "

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

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Edited and annotated by

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was finally published in 1806 as "Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

J. N. B.

THE "EROICA," AND MODERN PSYCHOLOGY

It is interesting to compare the re-consideration of the "Eroica" Symphony by two very eminent authorities in their most recent books on Beethoven: Romain Rolland ("Beethoven the Creator") * and Ernest Newman ("The Unconscious Beethoven").† Generally speaking, one could hardly find two more entirely opposite ways of approach than that of the idealistic Frenchman who deliberately reads Beethoven's life and character in the noble terms of his music, and the inexorable, truth-tracking Englishman, the destroyer of romantic pedestals, who divides the composer into two parts: "the man" and "the

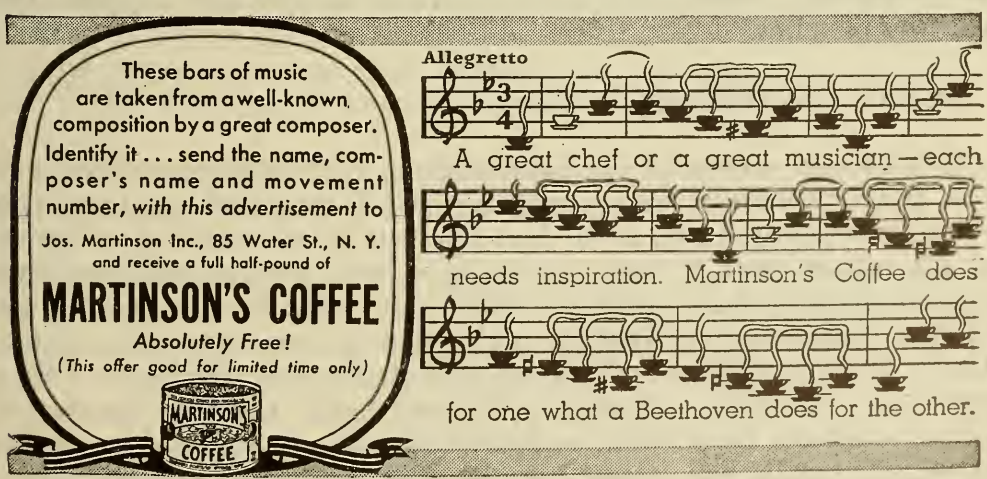
* Harper and Bros.
† Alfred A. Knopf.

artist" — to the detriment of the former. But when confronted with the music itself, the two critics, drawn by their profound knowledge and common understanding, see curiously eye to eye. Newman translated Rolland's book of 1928 in the following year. Newman's "Essay in Psychology," as he sub-titled it, was published in 1927, and reprinted in 1929. It is probably legitimate to regard their similar conclusions as arrived at independently by two clear-visioned and decidedly independent musicians.

Armed with the psychological insight of their day, the two investigators have attempted to fix the "Eroica" as a creative act, boldly invading the sanctum where the miracle was wrought, and with score and sketches as their evidence, following the gradual or sudden definition of the themes, the progress of the whole, step by step. In trying to read the impulses of Beethoven, they have been wise enough not to confuse themselves, as their forebears have done, with futile speculation as to what part Napoleon, Bernadotte, Plato, or Republicanism may have played in the process. Both perceive that part not to have been nearly so important as has always been supposed.

"No one who understands Beethoven," says Newman, "can doubt that at the back of the notes is a train of thought that remotely corresponds to what we can call by the crude name of a 'poetic idea.' The work is 'absolute' music in that its logic is that of the musical faculty *per se* functioning at its finest; yet assuredly all these affirmations, and doubts and reservations, and bursts of temper and convulsive gestures, and sudden transitions to softer moods are the outcome of a train of thought that ran within the musical one, as a nerve runs in its sheath."

Having thus thrown off the burden of explaining the "poetic idea," Newman is free to examine the functioning of the "musical faculty *per se*," which he does at length. Rolland feels equally free to rid himself of the intervening shadow of Napoleon:



"Let us brush from our path, first of all, the too simple anthropomorphic explanation that builds on the title — 'Bonaparte' — that Beethoven wrote first of all on the title page and then tore out. In a mind like that of Beethoven, wholly absorbed in itself, its passions, its combats, and its God, the external world counts merely as a reflection, an echo, a symbol of the interior drama. Moreover, Beethoven is incapable of seeing the life of other beings as it is: his own is too vast; for him it is the measure of everything; he projects it into everything." . . . If then Napoleon has come into Beethoven's mind it is after the act, when he searches, in the circle of the living men about him, as in a mirror, for a face that shall give back to his solitude the image of his own omnipresent self. But the first gesture of the supposed model suffices to destroy the illusion violently: and the outraged Beethoven tears out the name of Bonaparte."

Rolland, by his very nature, is committed to an emotional interpretation of the "Eroica," but he differs here from Newman mainly in a greater freedom of imagery. To Rolland, the "Eroica" is the manifestation of the "June prime" and plenitude of the growing Beethoven — that rare moment in the life of a great artist when "out of the furnace of Being is projected the flood of the God, the unknown Self."

"In the earliest pages (of the Sketch-Book) appear tentative sketches for the first, second, and fourth movements of the *Eroica;* then come four long sketches, each of them with variants, for the first section of the first movement; then a number of short sketches — and all the rest follows. The brain is taken possession of by the interior vision; Beethoven never pauses now till the work is finished. But what hammering on the anvil, and what a shower of sparks!" The writer shows how in the first movement the general contours, the "melodic peaks, the succession of lights and shades, the sequence of the modulations" took form in the mind of the creator, and conditioned the shaping of his themes. Keeping the metaphor of the forger, Rolland traces the shaping of the symphony step by step. For example the rhythmic theme in sixteenth notes in the first movement which, "with a rhythm like a cavalcade, comes into full being from the first and remains fixed in all the sketches."

Of the Funeral March, he says:

"But let us return to the Sketch-Book, and be prepared for a surprise. If ever a melody has seemed inspired, if ever a phrase has seemed to find its appointed line at the first attempt, if any work of art conveys the impression that it could never have been written otherwise, that not a single one of its accents or inflections could be changed, for they are part of it from all eternity, it is the principal motive of this Funeral March. Yet the Sketch-Book shows that Beethoven reached it only by slow stages, painfully, sweating blood and tears. The first sketch for it is commonplace. Beethoven, as Nottebohm shows, has had to conquer the melody bar by bar, — nay, note by note, accent by accent."

Of the scherzo:

" Sometimes, however, it happens that the right idea leaps up within him sooner than he had expected, and in a quite unanticipated shape. These irruptions are particularly frequent during this period 1802–1803, when his being and his style are rapidly changing as the result of the inward shocks that are releasing the new man in him. We have an astounding example of this in the third movement of the Eroica, which he commences as a minuet (*M. am Ende Coda fremde St.* [*Stretta?*]) which he carries on in this way as far as the trio (a trio in the old style), and beyond. Then, suddenly, his pen gives a leap. He writes *Presto!* . . . Overboard with the minuet and its formal graces! The inspired rush of the Scherzo has been found! "

As for the Finale, Rolland speaks particularly of the bass theme of four notes upon which it is built:

" This motive actually comes from three earlier works, in the course of which Beethoven had had time to discover its real character. And the very gradation of the three works shows us that at first this character was not recognised by Beethoven.

" Begun as a simple dance and brilliant contredanse in the ballet *Prometheus* (March 1801), (99) — taken up again as a contredanse at the end of 1801 — then in the *Variations,* Op. 35 (spring of 1802), it was still, at the time when the Eroica was being written, regarded by Beethoven as a motive for regular variations of the usual classical kind; no doubt when he began this salon work he had in view, as in *Prometheus,* a sort of final gallop. But as he proceeds to manipulate his theme, throwing all sorts of lights and shadows on it, he comes upon several of its hidden souls, — the elegiac, the funereal, the heroic. When he comes to the largo of the 15th variation he sketches, without being aware of it, a big epic-dramatic scene. In the coda the death of the hero is already announced: an ending on the ordinary lines is impossible! The finale is a fugue with a suggestion of combat about it; the germ of the symphony is there. Having arrived at his goal, Beethoven returns on his steps; and now he recognises the true nature of the theme with which he had been playing, — those four mighty pillars! And the great builder sees the vast spaces he can cover with it. Then he takes it up again as the base for the last movement of the symphony, in which the variations expand to epic proportions; the contrapuntal treatment weaves it into a cluster of colossal ogival mouldings." . . .

Mr. Newman progresses, in more cool and factual words, to a very similar result. Of the Eroica sketches, he says:

" Here, more than anywhere else, do we get that curious feeling that in his greatest works Beethoven was *'possessed'* — the mere human instrument through which a vast musical design realized itself in all its marvellous logic. As we study this Sketch Book we have the conviction that his mind did not proceed from the particular to the whole, but began, in some curious way, with the whole and then worked back to the particular. Apparently, here and elsewhere, he is anxiously seeking

for the themes upon which to begin to construct a movement; and every one has heard of the many changes through which a theme would go in the sketch books before Beethoven hit upon the final acceptable form of it. But to assume that it was out of the themes that the movement grew is probably to see the process from the wrong end. From the Sketch Books, we get the impression that in some queer subconscious way the movement possessed him as a whole before he began to think out the details; and the long and painful search for the themes was simply an effort, not to find workable atoms out of which he could construct a musical edifice according to the conventions of symphonic form, but to reduce an already existing nebula, in which that edifice was implicit, to the atom, and then, by the orderly arrangement of these atoms, to make the implicit explicit. This was not Mozart's way. With Mozart the themes are the first things to be thought of: the composer invents these for their own sake, and then manipulates them according partly to his fancy, partly to rule. With Beethoven we feel that the music has gone through the reverse process, that the themes are not the generators of the mass of the music, but are themselves rather the condensation of this. One is reminded of Pascal's profound saying, ' You would not have sought me unless you had already found me.'

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. " It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

Promenade. As preface to the first " picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his " own physiognomy peeps out

through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

Gnomus. There seems reason to dispute Riesemann's description: " the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: " the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. " Bydlo " is the Polish word for " cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a " folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *" une pénétrante poésie."* (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

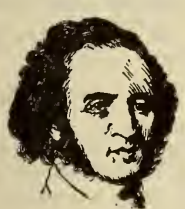
* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the " Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with

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Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

THE GATE OF THE BOGATIRS AT KIEV. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the

thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra, – twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas

for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipzig in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipzig were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony was scored originally for flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts.

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FIRST AFTERNOON CONCERT

SATURDAY AFTERNOON, NOVEMBER 17, *at* 2:30 *o'clock*

Programme

MOZART Symphony in G minor (K. 550)

I. ALLEGRO MOLTO
II. ANDANTE
III. MENUETTO (ALLEGRO)
IV. FINALE (ALLEGRO ASSAI)

RAVEL Piano Concerto for Left Hand

(In one movement)
[*First Performance in New York*]

INTERMISSION

FRANCK Symphony in D minor

I. LENTO; ALLEGRO NON TROPPO
II. ALLEGRETTO
III. ALLEGRO NON TROPPO

SOLOIST

PAUL WITTGENSTEIN

[Baldwin Piano]

The music of these programmes is available at the 58th Street Library

Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. P. H.

PIANO CONCERTO *for the left hand*

By Joseph Maurice Ravel

Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris

Ravel had worked a year on his Piano Concerto*," wrote Henry Prunières in the "Revue Musicale," "when there came to him ideas for which he had no place. He then remembered the promise made to the great pianist Wittgenstein, without a right arm, to write for him, on occasion, a concerto for the left hand, and on a single impulse he composed the work. Of course it was not a matter for improvisation, and several months were necessary for the elaboration, but the work was continuous, sustained by an unfailing inspiration, unlike the other concerto, or the violin sonata, several times interrupted, set aside, resumed — In a word, one finds in the concerto for the left hand what Ravel excluded with impatience from his other concerto: sentiment. This time, it takes its revenge for its long banishment, it flowers finely, and at times almost romantically."

The occasion of these remarks was the first Parisian performance of the Concerto for the Left Hand, on January 17, 1932, by the *Orchestre Symphonique de Paris,* the composer conducting. A "Ravel Festival" was arranged for the occasion, as had been done for the performance of the other piano concerto. "The music was looked forward to — so much looked forward to," wrote Roger Crosti in *Le Menestrel,* "that it was the object of general lobby discussion in the intermission at the Salle Pleyel, even before its performance."

But Paris was not the first city to hear the Concerto for the Left Hand, which was performed on January 6 (?), 1932, in Vienna, and on January 10 in Berlin, by the State Opera Orchestra under Kleiber. Wittgenstein also played it at a Promenade Concert in London on August 16 of that year. It was a feature of the Music Festival (I. S. C. M.) in Florence in the first week of April, 1934.

The Concerto, which was published in 1931 as the "exclusive property" of Paul Wittgenstein, involved, so it has been said, a difference of opinion between composer and pianist, while it was being written. A writer in the London Musical Times, September 1, 1932, saw two sides to the controversy: "It is credibly reported that composer and

* The Piano Concerto had its first performance in Paris, January 14, 1932. It was played at these concerts on April 22, of that year, with Jesus María Sanromá as soloist.

performer held long and anxious debate over the new work, Herr Wittgenstein suggesting that it was too difficult, and Ravel steadfastly refusing to alter a single note. If this actually happened, our sympathies, it must be confessed, are with Herr Wittgenstein, for the Concerto sounded enormously difficult. On the other hand, the later Ravel is a mathematician of the first order, and one can easily understand his reluctance to upset results achieved by neat and nice labors."

The concerto is very short; its parts are combined into one movement (*Lento; andante; allegro; tempo primo*).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable time the blending of piano and orchestra. The orchestra alone (*lento*) first makes a complete exposition: the principal theme first stated by the contrabassoon is taken up by the other woodwinds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of chord chains, arpeggios, pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short andante, when the piano supports the melody as sung by the English horn. An allegro in 6-8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantelle) quasi "*spiccato*" against light and staccato chords in the orchestra. At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the Parisian performance,

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could hardly believe that two hands were not playing — at times he could imagine four). There is a concerted conclusion.

The orchestration is as follows: three flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourin, cymbals, large drum, wood block, tam-tam, timpani, harp, piano solo, and strings. J. N. B.

PAUL WITTGENSTEIN

Paul Wittgenstein comes from a titled Austrian family. His father's palace at Vienna was a gathering place for such musical notables as Hugo Wolf and — presumably on different evenings — Johannes Brahms, who on occasion would play the piano part in his chamber music in the Wittgenstein salon. Mr. Wittgenstein is now forty-five years of age. He studied with Leschetizky in Vienna, and had become a well known concert pianist when the great war broke out. Enlisting in the Austrian army, he was wounded and captured on the Russian front and was held for some time as a prisoner of war. It was then that his right arm had to be amputated as a result of his wound. Returning to Vienna after the war, Wittgenstein pursued his career — as a one-armed pianist.

The following composers have written music for piano left hand and orchestra for the particular use of Wittgenstein:

Richard Strauss	"Parergon zur Sinfonia domestica" for piano and orchestra
Richard Strauss	"Panathenäenzug" for piano and orchestra
Erich W. Korngold	Piano Concerto in C sharp, *Op.* 17
Franz Schmidt	Variations on a theme of Beethoven
Serge Bortkiewicz	Concert Fantasy for piano and orchestra
Maurice Ravel	Piano Concerto for the left hand

(Serge Prokofieff has also written a Concerto for Wittgenstein which is yet to be performed.)

Chamber music for which Wittgenstein has also the sole right of performance follows:

Korngold	Piano Quartet
Schmidt	2 Piano Quintets
Hans Gál	Piano Quartet

His repertory for piano solo is likewise interesting:

Bach-Brahms	Chaconne
Saint-Saëns	Bourrée — Fugato
Haydn	Adagio
Chopin-Godowski	Études
Godowski	Wailing Winds

Godowski-Strauss	Paraphrase on waltz from "Gipsy Baron"
Bortkiewicz	Nocturne
Alexis Holländer	Perpetuum mobile
Moriz Rosenthal	Two Waltz-paraphrases

The pianist himself has arranged the following pieces for left hand:

Mendelssohn	Several Songs without words
Mozart	Adagio — Fantasy on "Nozze di Figaro"
Liszt-Verdi	"Rigoletto" — Paraphrase

SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, wrapped and serene in his work, never looked for either performance or applause — was naïvely delighted when those

* D'Indy lists the Symphony as having been begun in 1886.

blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist * and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reachd fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Eolides*") which time has proved to be of any great importance. "*Les Béatitudes,*" of that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

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Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

~

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinter-

To all ~~

Friends of the Boston Symphony Orchestra:

On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to its Boston subscribers and many others in the vicinity of Boston who take pride in the Orchestra and its achievements. In that letter the Trustees set forth the maintenance requirements of the Orchestra and suggested a businesslike method of meeting its budget at the very commencement of the Season.

The plan outlined in that letter has been carried out and a Society has been organized known as the "Friends of the Boston Symphony Orchestra," with one of the Trustees as Chairman. Those contributing in either large or small amounts to the maintenance of the Orchestra become members of this organization for this year and are enrolled as such.

The Trustees' letter is now being mailed to subscribers to seats at the Concerts of the Orchestra in New York and elsewhere, who, we believe, will welcome the opportunity to join in providing for its requirements.

The Trustees desire to express their very deep appreciation of the keen interest which these periodic visits of the Orchestra invariably inspire. Through the organization of the Society of "Friends of the Boston Symphony Orchestra" they hope that a still more intimate contact may be established with the friends and patrons of music in the various cities where the Orchestra gives its performances.

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November 12, 1934

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estedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

~

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Diémer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have

been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!'"

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these impostors by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

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"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'" J. N. B.

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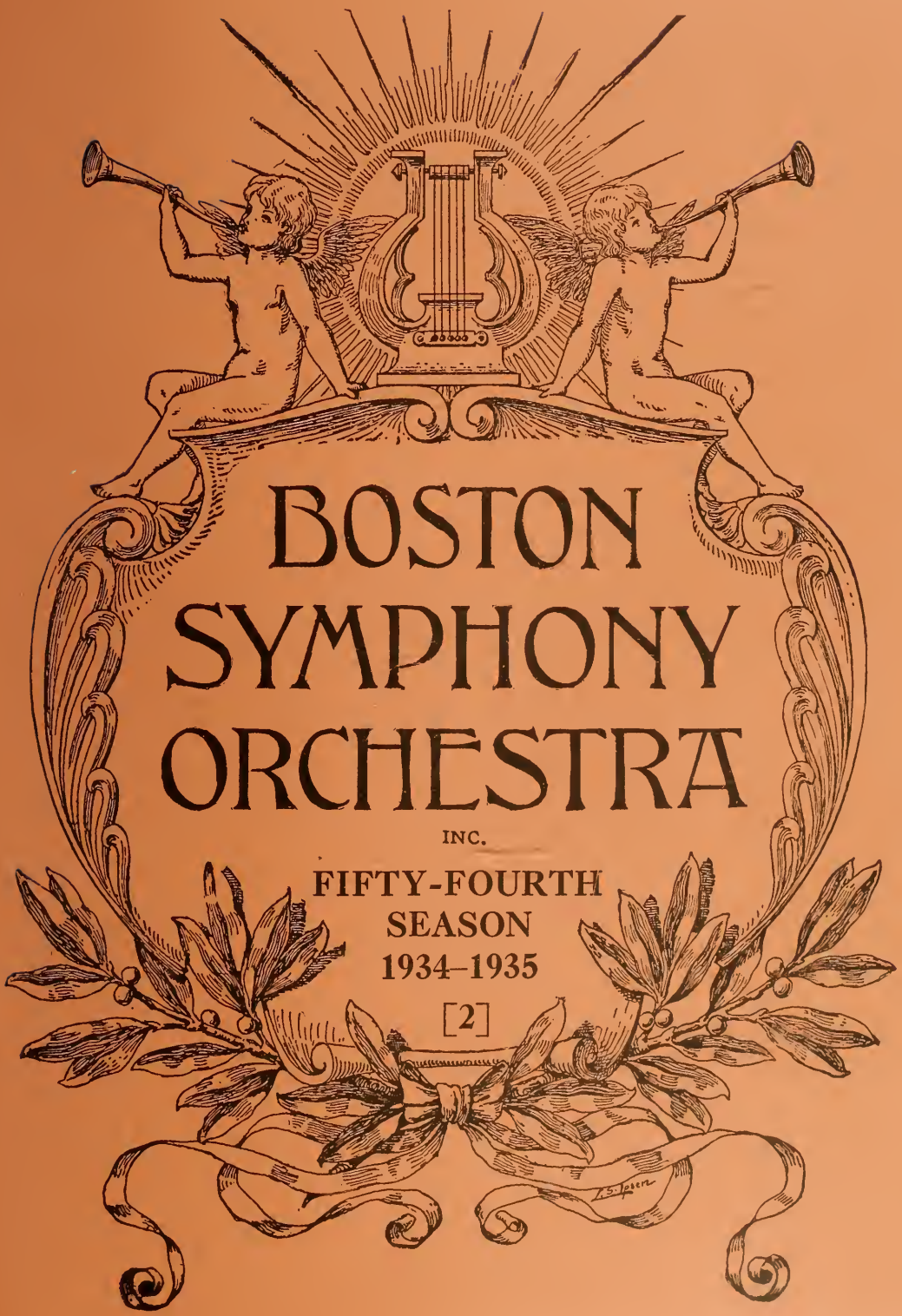
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[2]

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[Fifty-fourth Season, 1934–1935]

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Concert Bulletin of the Second Concert

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AND THE

Second Matinée

SATURDAY AFTERNOON, *January* 5, *at* 2:30

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

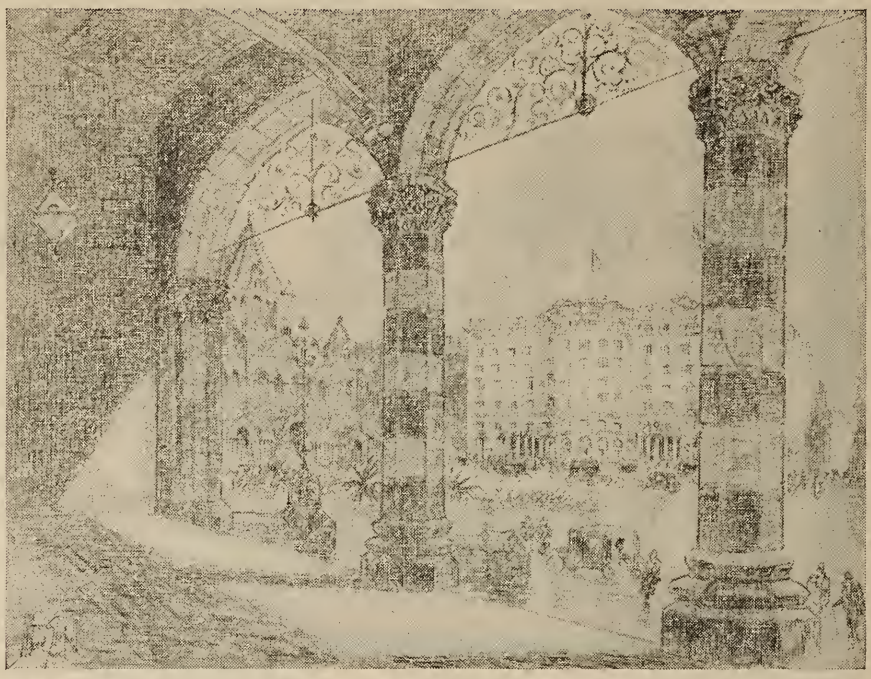
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THURSDAY EVENING, *January 3, at 8:45 o'clock*

Programme

MENDELSSOHN Symphony in A major, "Italian," *Op.* 90

I. ALLEGRO VIVACE
II. ANDANTE CON MOTO
III. CON MOTO MODERATO
IV. SALTARELLO: PRESTO

SZYMANOWSKI Second Concerto for Violin and Orchestra, *Op.* 61

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II. ANDANTE SOSTENUTO
III. ALLEGRAMENTO; ANDANTINO; TEMPO I

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STRAUSS Tone Poem, "Thus spake Zarathustra" (freely after Friedrich Nietzsche) *Op.* 30

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

THE symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different, — perhaps wholly new, — and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipzig, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb, conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject

begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (1). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it

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was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

P. H.

SECOND CONCERTO FOR VIOLIN AND ORCHESTRA
Op. 61

By KAROL SZYMANOWSKI

Born at Timoschkova, Kiev in 1883; now living at Zakopane-Tatra, Poland

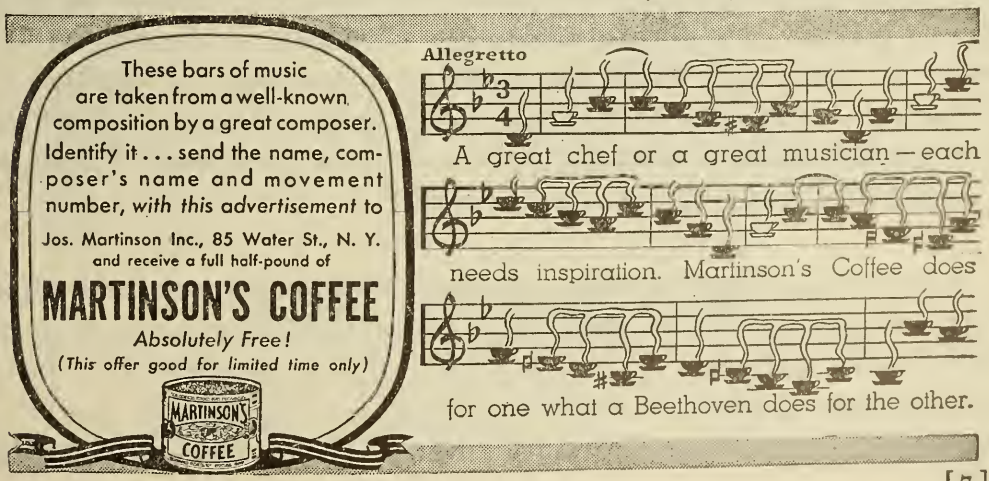
SZYMANOWSKI has dedicated his Second Violin Concerto "*à mon ami* Paul Kochanski." The Polish violinist was engaged to perform this work with the Boston Symphony Orchestra last season, a prospect which was nullified by his untimely death on January 12 (in New York). He had nevertheless given this score its first performance and the only one of which there is any record at hand in Warsaw, October 6, 1933, with the Philharmonic Orchestra under the direction of Georg Fitelberg. At the end of the score is inscribed "Zakopane," indicating that it is the product of the Polish mountain country where the composer is said to dwell, deriving his inspiration from the natural beauties about him.

It is interesting to note that the cadenza which occurs in the first movement was written by Paul Kochanski. The composer uses 2 flutes, 2 oboes, 2 clarinets, bassoon and contra bassoon, 4 horns, 2 trumpets, trombone and tuba, cymbals, triangle, bass drum, small drum, piano, timpani and strings.

We are indebted to Mr. Alfred H. Meyer for the following analysis:

Karol Szymanowski's Second Violin Concerto proceeds uninterruptedly as a single movement. This movement, however, is divided into two distinct parts by an intervening cadenza (written by Paul Kochanski).

The first part begins *Moderato molto tranquillo,* A minor, 2-4 meter. After a few measures of prelude, the solo violin introduces the principal theme. This theme is based almost entirely on the ascending minor third, E-G, played against a background of an ornamented A minor chord. It is at once imitated variously, — by a muted horn, in



a higher register again by the solo violin, then by muted trumpet, by a bassoon, and again by the trumpet.

Then the solo violin introduces the second theme, principally on the notes E-sharp, G-sharp, D-sharp, against a background of D minor, clearly a polytonal procedure. As with the first theme, there are numerous imitations. The two themes are then treated alternately.

From this point the mood shifts as indicated by the tempo direction, *Très rhythmé,* considerably later to *Andante sostenuto,* then more quickly to an *Animato* on the way to an *Appassionato.* When this subsides the music passes at once to the cadenza. Each of these passages has its own characteristic subsidiary theme, most of them introduced by solo violin. But through all of them the principal theme is heard in diverse variants and variations. The second theme is heard less often. At the height of the *Appassionato* the principal theme is heard in canonic form between low strings and horns as one voice, and first and second violins as the other voice. The harmonic course of this first part is from A minor to E minor.

After the cadenza the tempo is *Allegramente molto energico,* the meter 2-4, the key C major. There is a middle section, *Andantino molto tranquillo,* 3-4, A minor. A single, well-rhythmed theme dominates the *Allegramente.* A broad second theme appears largely to be derived from it by the process of augmentation. No one specific theme emerges in the *Andantino,* which as a whole is lyrically expressive. When the final *Allegramente* returns, the principal themes of both the first and the second parts are developed.

~

Szymanowski's Second Symphony (in B flat major, opus 19) was introduced to these concerts by Pierre Monteux, January 20, 1922, in what was the first American performance of the work. The composer was present. (The orchestra played the symphony in New York February 2, 1922.) The Third Symphony, "The Song of the Night," was performed by the Philadelphia Orchestra in its own city, November 19, 1926, and by the Chicago Orchestra, November 7, 1930. The First Violin Concerto was performed by the Cleveland Orchestra on November 3, 1927, with Paul Kochanski as soloist, and in Chicago on February 10, 1928. The *Symphonie Concertante* No. 4 for Piano and Orchestra had its first American performance in Cleveland, November 2, 1933, with Severin Eisenberger as soloist.

~

Szymanowski is one of those composers of importance about whom there is surprisingly little information available to those not conversant with his own language. An article by his countryman, Zdzislaw Jachimecki, which appeared translated into English in the Musical Quarterly for January, 1922, is an informative but a curious mixture of ardent

good-will and open dismay at the composer's more recent independent paths.

"Foremost among the musical compositions written in Poland within recent years are the works of Karol Szymanowski. He first appeared before the public as a composer in 1905, but at that time fourteen unpublished works had accumulated in his desk. . . . In 1900, our composer began to write his first poems for the piano, without the guidance of a master and unprepared by serious schooling. The young man had grown up in a truly artistic atmosphere in the house of his father, a country gentleman, where none but the best classical and romantic composers were given a hearing. And there, removed from the narrowing influence of any particular school, and in close and continual contact with nature, his mind was formed, like that of Walther von Stoltzing, by the study of the works of the great composers of the past. The great beauties of nature, the broad landscape of his native country, were the inspiration and the background for his first lyric essays. These works were the musical expression of that landscape. Left to himself, Szymanowski mastered, unaided, the technical means involved in the utterance of his subtle impressions. The first piano preludes portrayed with absolute faithfulness the spiritual profile of the youth of eighteen. The nine short pieces of this Opus 1 were written from 1900 to 1902. As we have remarked, the public of Poland first became acquainted with the new talent in 1905." Mr. Jachimecki

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reports that " the mood of these pieces is habitually sad and tender, but at times it bursts into full flame, and becomes dramatic. Their elegance, lyric sincerity, freedom from influences brought general admiration." The writer recalls no Polish music since Chopin that " reaches their level."

Szymanowski next turned to songs — a form which he has pursued intermittently through his fruitful career. Mr. Jachimecki considers them first attempts, inferior in quality to the piano preludes — " he had not yet solved the mysteries of the vocal art."

In 1903, the composer sought technical equipment for more ambitious writing, and went to Zygmunt Noskowski. The result seems to have been an intense absorption in counterpoint and an outbreak of piano music bristling with fugues and variations. 1905 brought the first piano sonata, a violin sonata, more songs, and the first orchestral attempt — a Symphonic Overture, Op. 12. Warsaw at that time was the abject and willing victim of the sorceries of Richard Strauss, and Szymanowski proved no exception. His first opera, *" Hagith,"* written in 1912–1913, was redolent of " Salome " and " Electra." The first Symphony, of 1906, was a sort of declaration of war with technical tradition. Mr. Jachimecki dismisses it as a complicated and over-elaborate work. The songs written at this time were even more dissonant, and the writer made no pretense of following him. " Personally, I believe that the principles of true art and the true conception of the song form are violated in this style of vocal writing, in which the voice must force its way through the thorny brush of dissonances, and instead of presenting a really beautiful and expressive melodic outline, gives us merely a painful contortion of melody. Perhaps future generations will not bear me out in this opinion, but at present there are few singers who manifest any inclination to sing Szymanowski's Op. 17."

" Penthesilea," for voice and orchestra (1907–1910) was shortly followed by the Second Symphony, Op. 19. " Without exaggeration we may pronounce this magnificent work the finest flower in the field of symphonic music in its day. After the few years that have elapsed since then, this is very clearly to be seen. . . . The crowning glory of the work," Mr. Jachimecki considers, " is the theme with variations in the second movement, the creation of a marvelous sweep of inspiration."

The Second Piano Sonata which came immediately after the Second Symphony, Mr. Jachimecki finds the work of " a modern Beethoven. There is in this work something of eternal beauty, and although it is intensely modern in spirit and in its material, it reflects none of the conventions in vogue in 1910. A great personality speaks in every measure of the sonata." Then came several groups of songs of which settings of poems by the Persian Hafiz, are outstanding. In the Opera " Hagith," " Szymanowski confides the chief task to the orchestra. Its part is rich in texture, and the instruments are made to yield their

utmost in effect. Dissonance prevails almost without interruption throughout the work. The human voices move in the most difficult intervals, for the most part in glaring contrariety to the harmonies of the orchestra."

"Hegith," however, "does not mark the last step in the evolution of Szymanowsky's musical style. The opera is merely a turning point in his art. He kept intensifying the means of emotional expression in his successive works and finally reached a stage of hypersensitiveness in which even the most subtle harmonies and chromatic progressions, founded on the aesthetic principles of consonance and dissonance, no longer sufficed him." One might become alarmed at the information that he has joined the ranks of "a new system which is at present a veritable chaos," until one reads further that these ranks of the fallen also include "Stravinsky, Busoni, Schönberg, Ravel, Malipiero, and the rest." Szymanowski is too much of a true musician, Mr. Jachimecki assures us, to fall into "the musical futurism of a Malipiero, or into the musical 'dadaism' of some of the piano pieces of Schönberg and others."

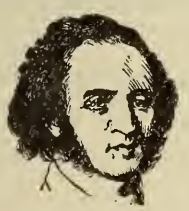
The writer counts seventeen works by Szymanowski during the war period, notably the Third Symphony with chorus and tenor solo, "The Song of the Night," Op. 27, the First Violin Concerto, Op. 35, and a second set of Hafiz Songs. After the war, the composer made a renewed study of the possibilities of the violin, and wrote a number of pieces for that instrument. Further vocal works, and the Third Piano Sonata, Mr. Jachimecki describes as "absolutely revolutionary" in character.

"Among the virtuosos," he adds finally, who have done most to spread Szymanowski's fame are the singer Stanislawa Szymanowska-Bartoszewicz (the composer's sister), the orchestra conductor Gregor Fitelberg, the pianists Arthur Rubinstein, Harry Neuhaus and Jascha Dubianski, and the violinist Paul Kochanski.

Szymanowski's Opera "King Roger" was performed in Warsaw in 1926. His ballet "Mandragora" was produced in Chicago by the Allied Arts, Inc., November 8, 1925. There is another Polish folk ballet

MENDELSSOHN

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" Harna." Szymanowski composed his *Symphonie Concertante* in the latter part of 1932. It was first produced in May 1933, like most of his orchestral scores, by Georg Fitelberg in Warsaw, the composer playing the piano part. Herbert Elwell on the occasion of the performance of this work in Cleveland, November 2, 1933, wrote in the orchestra's programme notes that " this brilliant composition owes its inspiration primarily to the folk spirit of his native land, and it vibrates generously with the robust, vivacious temper of the Polish mountaineers. While none of the themes appear to be literal translations of Polish folk tunes, they have, nevertheless, a highly indigenous character and evoke a rural atmosphere from which the wit and sentiment of a simple, carefree people speak with single potency." The composer appeared in this score in Paris under Pierre Monteux in February 1934, when it was described " as based on the wild dances of the Carpathian mountain dwellers."

J. N. B.

ALBERT SPALDING

Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a " professorship " at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His appearances in Boston with the Boston Symphony Orchestra at the regular concerts are as follows:

1917. January 12. Beethoven's Concerto.

1919. October 17. Dvořák's Concerto.

1922. December 22. Dohnányi's Concerto (First time in Boston).

1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).

1927. December 2. Brahms' Concerto.

1933. January 13. Mozart's Concerto in D major (K. 218), and Chausson's " Poème," Op. 25.

1934. December 28. Szymanowski's Second Concerto, Op. 61.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpts from Nietzsche's book, the first section of "Zarathustra's Introductory Speech": —

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

* Mr. Apthorp to his translation, "Like thee I must 'go down,' as men call it," added a note: "The German word is 'untergehen'; literally to go below." It means both "to perish" and "to set" (as the sun sets). — P. H.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.** Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure,

* "Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds. The reference is to the following passage: —

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest,

and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

Tanzlied. The dance song begins with laughter in the woodwind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus den Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909. There are other compositions.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.†

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machi-

* See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

† See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).

nations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc. P. H.

SYMPHONY (in four tempi, as the four seasons)

By G. Francesco Malipiero

Born at Venice, March 18, 1882—

"Sinfonia," so runs the title, "(in quattro tempi, come le quattro stagioni)," and at the end is inscribed "Asolo, November 29, 1933." The movements are brief (the third movement, lento, is only thirty-two bars long). For the most part, the symphony is simply scored, the percussion and brass mostly reserved for the two allegro movements (the second and last). Only the finale fully utilizes the prescribed orchestra, with its varied percussion. The symphony abounds in simple lyric themes, close woven into a score of modern compactness. The parenthetical title seems to implicate an idyllic spring and autumn, an intervening summer with a strong Italian sun, a winter not too rigorous. It had its first performance at the I. S. C. M. Festival in Florence, Italy, April 1934. Walter Legge, writing of the event in the London Musical Times referred to the "sinfonia" as a "sinfonietta," misled, probably, by his memory of the music, which he called "little more than a deftly made lyric suite; as such it is naïvely charming." The correspondent of the Milan Evening Courier found that the composer "substitutes for thematic development a 'musical discourse' in which the succession of ideas affords contrast and color." There is also "none of the dramatic stress or caustic irony one expects to find in Malipiero, but a thoughtful, ordered serenity."

The orchestration follows: 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass tuba, timpani, cymbals, bass drum, side drum, triangle, bells, celesta, xylophone, harp, and strings.

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Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND AFTERNOON CONCERT

SATURDAY AFTERNOON, JANUARY 5, *at* 2:30 *o'clock*

Programme

MALIPIERO Symphony (in four tempi, as the four seasons)

I. QUASI ANDANTE SERENO
II. ALLEGRO
III. LENTO, MA NON TROPPO
IV. ALLEGRO, QUASI ALLEGRETTO: LARGO

[*First performance in New York*]

BACH Concerto for Violin in E major

I. ALLEGRO
II. ADAGIO
III. ALLEGRO

INTERMISSION

BRAHMS Symphony in E-minor, No. 4, *Op.* 98

I. ALLEGRO NON TROPPO
II. ANDANTE MODERATO
III. ALLEGRO GIOCOSO
IV. ALLEGRO ENERGICO E PASSIONATO

SOLOIST
VIOLA MITCHELL

The music of these programmes is available at the 58th Street Library

The following works of Malipiero have been performed at these concerts in Boston:

"Le Pause del Silenzio" Seven Symphonic Expressions
April 4, 1919 (Henri Rabaud, Conductor)
March 5, 1920 (Pierre Monteux, Conductor)
"Impressioni dal Vero" (Part I)
December 23, 1920 (Pierre Monteux, Conductor)
"La Cimarosiana," Five Orchestral Pieces by Cimarosa, re-orchestrated by Malipiero
November 11, 1927 (Dr. Serge Koussevitzky, Conductor)
Symphony (in four tempi, as the four seasons)
October 19, 1934 (Dr. Serge Koussevitzky, Conductor)

For want of a recent word portrait of Malipiero, the description given by Henry Prunières (in the Musical Quarterly, July, 1920) is here given.

"His face is emaciated and furrowed with premature lines" writes Prunières of the composer at thirty-six. "His features are of an astonishing mobility; his abundant auburn hair is slightly silvered; his forehead is straight, his eyes are very blue; his nose is large, thin, and arched; his mouth shows great sensitiveness. In his general appearance, his physiognomy is full of goodness and intelligence, but it appears often contracted, thin, ravaged; under the sway of a moral or physical suffering. Despite the incessant pain caused by his delicate health and sensitive nature, Malipiero keeps joy in his heart. At the least ray of sunlight it bursts forth awaiting the storm, alas, never long in coming!

"Incapable of imagining life under any other aspect than that of art, he often trips into the snares of Destiny. His friends reproach him for his lack of will. He shows a sort of speechless tenacity which permits him to attain his aim in the end without taking brusque resolutions. As a matter of fact, his life is totally dominated by his art. He lives for his music alone, and reserves for the battle of ideas, and for his unceasing creation, all his forces, all his energy."

This description was written at the end of the war, when the susceptible artist's imagination was oppressed by the clouds of tragic events. The *Pause del Silenzio* and the *Ditirambo tragico* are of the war period. He was alone with his music in Asolo, in 1917, when retreating soldiers, pursued by an invading army, filled the little town with the terrible realities of warfare. It was with this experience upon him that Malipiero composed his neurotic mimed drama *"Pantea,"* depicting "the struggle of a soul hurling itself into the strife for liberty, only to find after a thousand sufferings — Death and Oblivion."

Malipiero has long survived the domination of this morose tendency, as the character of his subsequent works attest. The life of the younger man, both in external events and in his development as an artist, must be described as troubled. There was a decided musical strain in the family: his grandfather was an operatic composer, his father a pianist, his two brothers — a violinist and a 'cellist. Francesco studied the violin from the age of six, and was often forced to play with his father in small orchestras, when misfortunes beset the Malipieros. Forced into

a roving life from childhood, Malipiero nevertheless managed, with the help of an interested benefactor, to get a good education in Vienna, where he lived for several years. He returned to his native Venice in 1899, and completed his musical training under Enrico Bossi.

Malipiero in the early century was a profuse composer — a composer moreover in rebellion against the facile operatic practices of his day — the "insipid sentimentality and perfunctory psychology," as Guido Gatti called them with more truth than kindness — "of clever craftsmen who pander to the deteriorating taste of the multitude." Malipiero, writing for the stage, avoided these pitfalls by such a very wide margin, that the fastidious artist found himself quite at odds with the public to whom Puccini or Mascagni were entirely acceptable. His operas were consistently booed in Rome, and the now forgotten epithet "futurist" was heard on all sides. Unfortunately, among the doubters was — Malipiero himself. As a stylist, he was ambulatory, inquisitive; as a listener to musical currents, too vividly impressionable for a saving stability. Each new work tended to cast a shadow of doubt upon his last, and a number of his early scores, wisely or unwisely, were destroyed by their maker. Notable survivals of the pre-war sacrifices are the two sets of nature pictures; "*Impressioni dal Vero,*" and the "*Pause del silenzio.*"

Years before the general harking back to early models, Malipiero immersed himself in the Italian cantatas of the seventeenth and eighteenth centuries, editing and publishing works of Benedetto Marcello, Emilio del Cavaliere, Galuppi, Tartini, and Jomelli. He has re-studied the *Orfeo* of Luigi Rossi, all the dramatic works of Claudio Monteverde. The *Sette Canzoni* are settings in dramatic form of Italian poems of the 14th, 15th, and 16th centuries. They are linked, under the title of "*L'Orfeide,*" with two other dramas, "*La morte delle maschere*" and "*Orfeo.*" A devoted exponent of the natural spoken inflection of his

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language, Malipiero endeavored to combine it with music without distortion. Influenced, perhaps, by Debussy's "Pelléas," he wrote a musical background for Goldoni's "*Le Baruffe Chiozzotte,*" to be played to the spoken text. In his drama "*San Francesco d'Assisi,*" he has delved as far back as the mystery play, cultivating an exceeding simplicity. A String Quartet, "*Rispetti e strambotti,*" won the Elizabeth Coolidge Prize of 1920. The opera, "*La Favola del Figlio Cambriato*" ("The Legend of the Substituted Son") to the libretto of Luigi Pirandello, after being successfully produced in Brunswick, January 13, 1934, and repeated at Darmstadt, was mounted in Rome last March, only to be withdrawn after two performances. The withdrawal was by order of Premier Mussolini, who found in the extreme individualism of composer and poet, "moral incongruity." A motive not officially given, but divined by Raymond Hall, correspondent from Rome to the New York Times (May 13, 1934), was "ridicule of royalty and state authority."

"The evolution of Malipiero," wrote Jean-Aubry (in the London Musical Times, January, 1919), "has revealed itself without éclat, logically and profoundly. His nature has become more and more concentrated. His tendencies direct him unceasingly towards an economy of means which leaves nothing to chance but which gives no impression of painful restraint. His personality is attractive in its combination of ardor and abandon, of austerity and grace, of feeling and reason.— Malipiero's music is in no sense systematic, being given neither to exasperating harmonics nor to repeated rhythmic singularities. It utilizes the newest or the oldest forms according to the necessities of feeling. Turn by turn, the melody is light, frail, or concentrated. . . . The Italian critic Guido M. Gatti clearly perceived this when he described Malipiero as 'the classic ideal of a restless, romantic spirit.' Indeed, he has a soul as ardent as that of Schuman or of Chopin, which however seeks to express itself by a means as concentrated and as terse as the music of Monteverde."

Guido Gatti calls him "a proud, solitary personality, indifferent to immediate success and contemptuous of convention, content to wait for those who will strive to understand him." And Prunières frees him from stylistic classification: "The harmonic style of Malipiero differs from that of Schönberg, or of Stravinsky, or Casella, in that he never gives the impression of deliberateness, or of adherence to a system. The dissonances are the result of a very free polyphony. Malipiero does not hesitate to have recourse to the most consonant chords when he considers it necessary. At the same time, he is the slave of no model system and never seeks, as does Schönberg, to keep himself aloof from all definite tonality. He uses largely of the treasures of the ancient modes, exotic or modern, without any other preoccupation than that of expressing his ideas in a form as concrete as possible."

The carefully chosen words of Malipiero's most eloquent spokesman do not reveal his point of view more clearly than the words he himself has written. Protesting (in Modern Music, January, 1929) the tremendous vogue of certain music hall songs, he says: "Music is a delicate art; demoralized by vulgarity it falls into the deepest pit of degradation. It is really time to end this confusion; let us stop calling certain productions of sound by the name of music." J. N. B.

CONCERTO IN E MAJOR, FOR VIOLIN

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

THIS Concerto in E major is for solo violin, two violins, viola, and continuo. The first movement is an Allegro, E major, 2–2 (or, as some editions have it, 4–4). The second movement is an Adagio in C-sharp minor, 3–4, and the third is an Allegro assai in E major, 3–8. Manuscript copies of the parts made by Hering, a score manuscript, and a score made by Zelter are in the Royal Museum at Berlin. Until the fifties of the nineteenth century these manuscripts belonged to the Singakademie, Berlin, and this concerto was often played there. Zelter added the directions "solo," "tutti." One of the scores bears the title: "Violino concertato; violino primo, violino secondo, viola, basso e violoncello."

The concerto was probably written during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ, four violin concertos of the same master; and Bach's concerto in A minor for four harpsichords is an arrangement of Vivaldi's concerto in B minor for four solo violins. About 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. For the concertos of Italian composers were then

the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi. P. H.

VIOLA MITCHELL

Viola Mitchell was born in Pittsburgh, Pa., on July 11, 1911. She began to play in concerts at the age of six and appeared with several orchestras in this country, playing concertos of Mendelssohn, Bruch, Saint-Saëns, and Bach. She also gave recitals as a child violinist. Miss Mitchell was trained in the tradition of Sevcik and Auer, for she studied with a pupil of these masters. She went to Europe at the age of 14, and stayed in Brussels for three years as the youngest pupil of Eugene Ysaye. She made her European debut with orchestra at the age of 16 in Brussels, playing concertos of Mozart, Brahms and Ysaye.

For two seasons, 1932 to 1934, Miss Mitchell has toured Europe, appearing with the Paris Symphony Orchestra, the Concertgebouw in Amsterdam, and other orchestras in Belgium, Germany, Italy and France. She played the Concerto of Malipiero in its first performance in Amsterdam, and likewise played it at the Augusteo in Rome, and in Venice. She is now beginning her first season in this country as an adult artist.

Miss Mitchell performed Malipiero's Concerto for Violin for the first time in this country with the Boston Symphony Orchestra in Symphony Hall, Boston, December 7th.

SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a "*Konzertwinter,*" knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second

and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülows' ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing (the symphony), had a pleasing vision of rehearsing it in a nice leisurely way—a vision that I still have, although I wonder whether it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them!" Brahms, as we shall see, was right in fearing that his symphony would scarcely take its first hearers by storm.

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her. When Frau Herzogenberg at last heard the symphony (by the Berlin Philharmonic under Joachim, January 1886), she wrote of her final preference for the *Andante*.

"It is one of the most affecting things I know, and, indeed, I should choose this movement for my companion through life and in death. It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuc-

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cessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin *Vossiche Zeitung* (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it has the highest regard of musicians, that it has "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sit before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

The following analysis was made by Felix Borowski:

I. (*Allegro non troppo,* E minor, 2-2 time.) The principal subject is announced at once by the violins. After this theme has been presented, a sequence of scale-like passages is brought forward in the violas, and successively in the woodwind instruments, and portions of the principal subject are worked over in the strings. A marked, emphatic figure — the second theme — now makes its appearance in the woodwind and horns, and this is succeeded by a second section given to the violoncellos and horns (*pizzicato* in the violins), the melody being taken up later by the first and second violins in octaves. The first section of the theme is given further hearing. There is no repetition of the first part of the movement, and the Development begins with a working out of the principal theme, eight measures of which are repeated exactly as they stood at the beginning of the work. Nearly all this section of the movement is concerned with the development of the principal theme and the first section of the second subject. The Recapitulation which follows is constructed in the orthodox fashion. The principal theme does not begin exactly as before, the first four measures of it having been varied. The second subject, in two sections, as in the first part of the movement, now appears in E minor. The coda is constructed from the material of the principal theme.

II. (*Andante moderato,* E major, 6-8 time.) Two horns announce the motive of the first subject of the movement, these being reinforced in the second and third measures by the flutes, oboes and clarinets. The subject begins in the fifth measure with the melody in the clarinet (*pizzicato* in the strings). The second theme, in B major, presents itself in the violoncellos, thirty-seven measures after the first has been announced. This is developed at some length, and the first subject returns in the strings with a moving figure against it in the wind. Elaboration of this takes place, following which the second subject — now in E — is set forth by the first violins. A short coda is founded on the opening theme.

III. (*Allegro giocoso,* C major, 2-4 time.) This is, in reality, the scherzo of the symphony, although it is not so named on the score. The principal theme is announced at once by the full orchestra. The second subject, in G major, is heard in the first violins, the rhythmical figure of its accompaniment suggesting the outline of the opening subject of the first movement. Development of the principal subject now takes place, and following it there sets in the Recapitulation. In this the principal subject is modified at the beginning, the first ten bars having been changed. The second theme (first violins and oboe) appears in C major. A long and brilliant coda is built on the material of the principal theme.

IV. (*Allegro energico e passionato,* E minor, 3-4 time.) The finale of the E minor symphony is not cast in the rondo or sonata form peculiar to the closing movements of other symphonies, but it is a passacaglia, in which a theme of eight bars is given thirty-two variations.

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately eight bar theme (first nobly intoned by the trombones) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme.

On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, " kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

J. N. B.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his " Analytic Symphony Series ": " The Finale is a chaconne," Dr. Goetschius begins, confidently. " Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass (" ostinato "), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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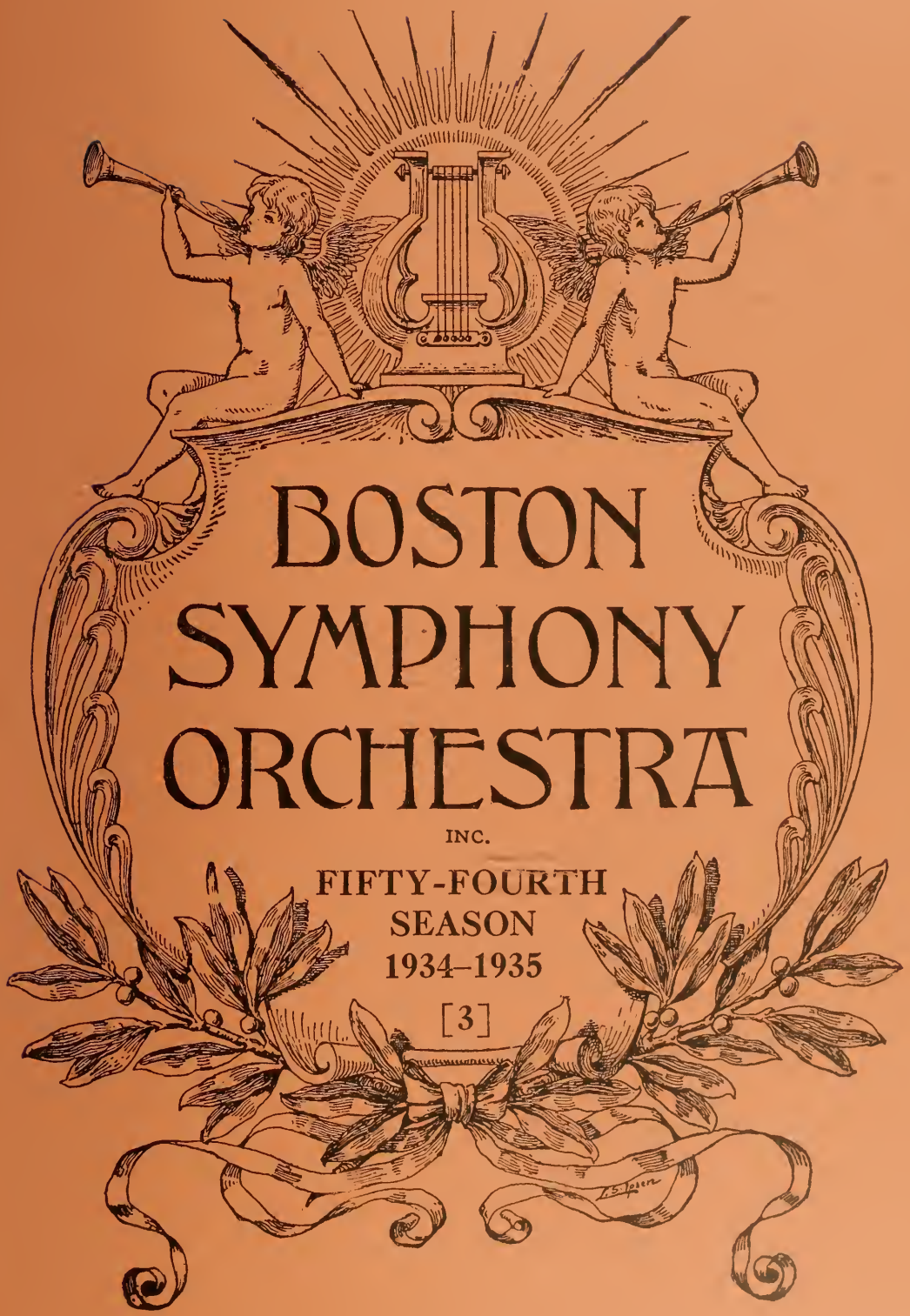
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FIFTY-FOURTH SEASON 1934–1935

[3]

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Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

RITTER, A.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

Librarian

ROGERS, L. J.

Carnegie Hall · New York

Forty-ninth Season in New York

FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

Richard Burgin, *Assistant Conductor*

Concert Bulletin of the Third Concert

FRIDAY EVENING, *February* 1, *at* 8:45

AND THE

Third Matinée

SATURDAY AFTERNOON, *February* 2, *at* 2:30

with historical and descriptive notes

By Philip Hale and John N. Burk

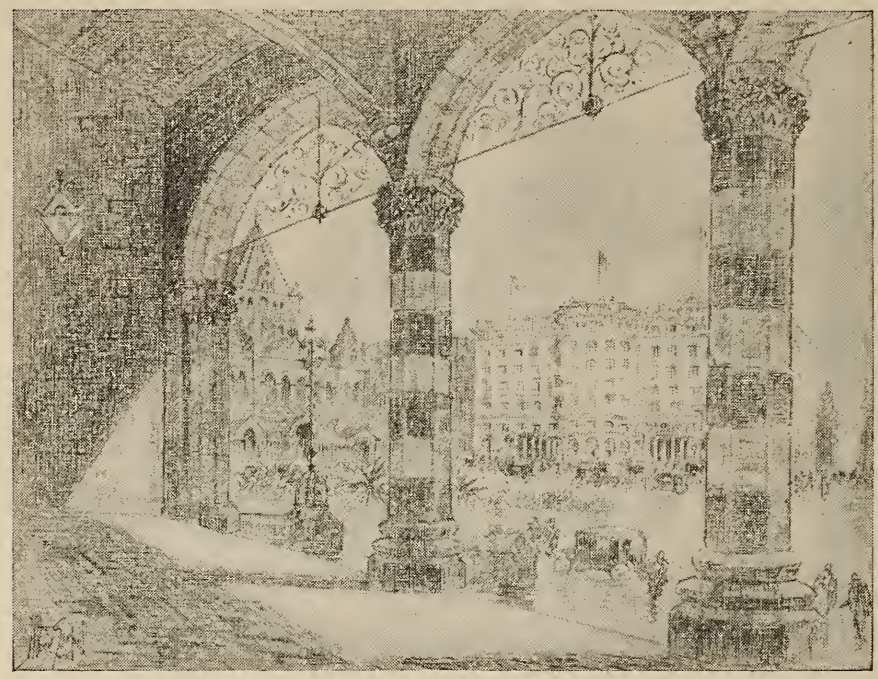
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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD EVENING CONCERT

FRIDAY EVENING, FEBRUARY 1, *at* 8:45 *o'clock*

Programme

HAYDN Symphony in G Major, No. 88 (B. & H. No. 13)

I. ADAGIO; ALLEGRO
II. LARGO
III. MENUETTO; TRIO
IV. FINALE: ALLEGRO CON SPIRITO

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes

(*First performance in New York*)

INTERMISSION

STRAUSS Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), Op. 30

The music of these programmes is available at the 58th Street Library

SYMPHONY IN G MAJOR, NO. 88 (B. & H. NO. 13)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

HAYDN wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787,* and is numbered 88 in the full and chronological listing of Mandyczewski (given in Grove's Dictionary).

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme is but little more than a melodic variation of the first. So, too, the short conclusion — theme — in oboes and bassoon, then in the strings — is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise

* It is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

P. H.

"BIG BEN," VARIATION FANTASY ON THE WESTMINSTER CHIMES

By ERNST TOCH

Born at Vienna on December 7, 1887; now living in New York

WHEN Ernst Toch arrived in New York last September, he spoke to a writer for the New York Times of his "Westminster Fantasy" which "was conceived one shrouded cloudy midnight near the Parliament Buildings in London."

It now appears that Dr. Toch, after mentally shaping this score during his recent sojourn in London, did the actual writing of it in New York — a fact which is borne out by the same article in the New York Times: "Dr. Toch scores his works, whether for orchestra, quartet or

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The composer has kindly provided the following paragraph about his Variation Fantasy:

" The suggestion for ' Big Ben ' came to me during my stay in London in the winter of 1933–34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my imagination for a long while, and evolved into other forms, somehow still connected with the original one, until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my Variation Fantasy. The piece was actually written later in New York, in October and November, 1934."

The composer uses a large variety of percussive instruments to gain his ends. The instrumentation includes: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, clarinet in E-flat, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass tuba, timpani, low chimes (E–D–C–G), small chimes, large drum, side drum, cymbals, xylophone, triangle, castanets, 2 different small chinese wood drums, tam tam, celesta, harp and strings.

The score opens and closes with the full Westminster chimes to a background of violin figures, and finally to a roll of the timpani and small drums. There are sections in contrasted tempi suggesting variations, but after the theme is fully stated by the strings in the first (Vivace) it recurs only in fragmentary fashion. Different instruments give one of the " quarters," but with rhythmic or other embellishment of the essential notes. The listed tempi (andantino — scherzando leggiero — slower, free — molto tranquillo) suggest the course of the variation fantasia.

~

Ernst Toch was born December 7, 1887, in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School at the age of sixteen, Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rosé Quartette in Vienna, and the famous protagonists of Schoenberg's music played this and later others. Toch

was constrained on graduation from high school to study medicine for two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer. His works include a large amount of chamber music, also orchestral music and concertos. He has written several operas and incidental stage music. He left Germany about a year ago, and made his residence in England. He is now teaching in the New School for Social Research, in New York.

Dr. Toch's Piano Concerto Opus 38 was played at these concerts (Jesús María Sanromá, pianist) on December 28, 1928, and again on March 25, 1932, when the composer, then making his first visit to America, appeared as soloist. Toch's Bunte Suite Opus 28 had its first American performance on the latter programme.

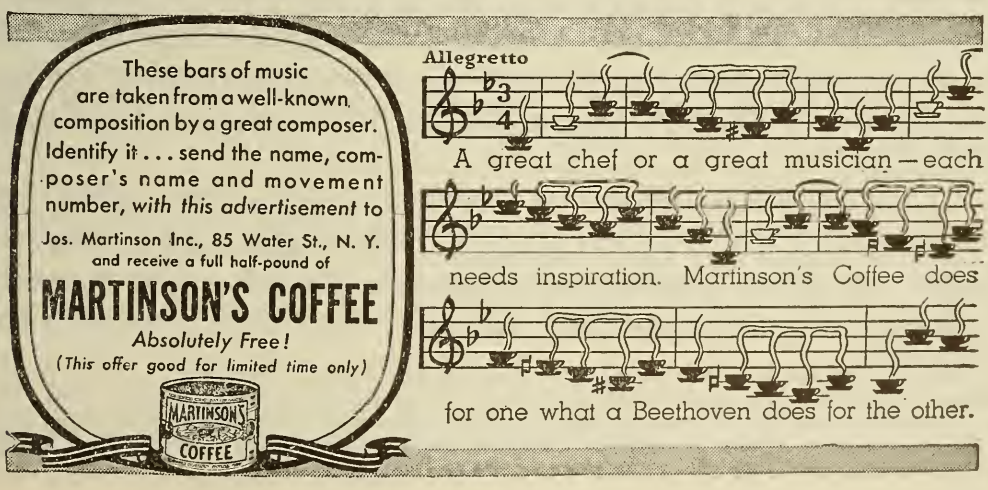
J. N. B.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-



Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpts from Nietzsche's book, the first section of "Zarathustra's Introductory Speech": —

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.*† Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a

* Mr. Apthorp to his translation, "Like thee I must 'go down,' as men call it," added a note: "The German word is 'untergehen'; literally to go below." It means both "to perish" and "to set" (as the sun sets). — P. H.

† "Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

" The scene of ' Thus spake Zarathustra,' " says Dr. Tille, " is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . ' Thus spake Zarathustra ' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, " in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, " Von den Hinterweltlern " (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian " Credo.")

" Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds.

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent).

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

"TANZLIED." The dance song begins with laughter in the woodwind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus dem Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909. There are other compositions.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a

beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.†

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

P. H.

* See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

† See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).

PROKOFIEFF SPEAKS

By Olin Downes (in the *New York Times* February 2, 1930)

IT will be seen that Mr. Prokofieff is not an idle man, or one content to rest upon accepted ideas. The whole impression of him, in fact — he was born in 1891 — is that of a very alive young man. He has a clear, frank eye, and a rather boyish face. He speaks quickly, clearly, vivaciously about his own music and that of his contemporaries. He has, too, a sense of humor, and has taken critical attacks in a sporting spirit as the inevitable corollary of the career of a composer with progressive ideas and an experimental turn of mind. He did refer, reflectively, to an occasion when " the critics jumped on me like dogs who tore my pants. But," he asked, " why do they continue to speak of me only as a satirist or a sarcastic composer, or an ' enfant terrible ' of discord, &c.? Perhaps this was true fifteen years ago, when that was my spirit, and somewhat my style. But I have left that period behind."

" And what have you become? "

" I hope simpler, and more melodic. Perhaps you smile. Of course, I have used dissonance in my time " — the composer of the " Scythian Suite " grinned as he thought of that — " but there has been too much dissonance. Bach used dissonance as good salt for his music. Others applied pepper, seasoned the dishes more and more highly, till all healthy appetites were sick and until finally the music was nothing but pepper. Well, I think society has had enough of that. We want a simpler and more melodic style for music, a simpler, less complicated emotional state, and dissonance again relegated to its proper place as one element of music, contingent principally upon the meeting of melodic lines. Stravinsky told me last Summer in Paris that he dreamed of a style so simple and pure that it should consist only of two melodies.

" As a matter of fact, counterpoint, no matter how melodic and clear it is, can go only a certain distance when it comes to tonal combinations. You may say as much as you like of the human ear's capacity for adapting itself to more and more complicated music. I don't discover that the ear's capacities increase so rapidly or enormously. Three melodies remain about the limit that the average ear can grasp and follow at one time. This can be done when the melodies are clearly sounded and contrasted in pitch and tone color. For a short time the ear may perceive and assimilate the effect of four different parts, but this will not be long continued, if the four parts, or melodies, are of equal importance. Listening to a four- or five- or even six-part fugue, the ear is conscious, possibly, of the presence of all the voices, but it only per-

ceives and follows precisely the most important of the melodies being sounded. The other parts fill in, enrich the musical background and harmony, but they become as blurred lines of the picture. They are not clearly recorded in the listener's consciousness as separate melodic strands in the tonal fabric. This being true, it behooves the composer to realize that in the polyphonic as well as in the structural sense he must keep within certain bounds.

" Who can go further in combining melodies in a wholly intelligible and sonorous manner than Wagner in the peroration of the ' Meistersinger ' Prelude? There we have two principal melodies, the one at the top, the other at the bottom of the orchestra, with a third motive, rather than melody, in the centre, and a running figure of less importance. The ear accommodates all of this, but it could hardly hold more.

" Music, in other words, has definitely reached and passed the greatest degree of discord and of complexity that it is practicable for it to attain. I do not speak, of course, of using many instruments for the purpose of harmonic and instrumental color. That is another matter, although even in this field it is becoming apparent that sheer quantity of instruments does not necessarily make for sonority or increased variety of orchestral tone. I think we have gone as far as we are likely to go in the direction of size, or dissonance, or complexity in music.

" Therefore, I think the desire which I and many of my fellow-composers feel, to attain a more simple and melodic expression, is the inevitable direction for the musical art of the future. The question enters, of course, what is melody? Twenty-five years ago Wagner's ' Götterdämmerung ' was considered to be an opera without melody. Today very few people would deny that the score, whatever its shortcomings or disadvantages, is replete with melody.

" What people usually accept as a melody is that musical phrase which, above all, is not new in intervals, rhythm or style. Thus Puccini is a composer considered especially melodic — i.e., his themes fall into the category of intervals and chords to which the human ear has been long accustomed, and which it is in the habit of accepting. But it is obvious that with the passage of years the recipe for melody changes. As an example, my own ' Divertimento,' in four short movements, for classic orchestra with trombones, was given its first performance last Dec. 22 in Paris. It was called ' a little abstract.' Why? I could not understand. I would have said, by the same token, that my violin concerto or the ' Scythian Suite ' was ' abstract.' But no! I think now that it was my new conception of ' melody ' which caused the impression of ' abstraction.' How will this appear later? One doesn't know. One can only be honest with one's self. Certain sounds and combinations of sound are rejected by one generation and accepted by the next as ' melody '! "

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MIASKOVSKY Sinfonietta for String Orchestra, Op. 32, No. 2

I. ALLEGRO PESANTE E SERIOSO
II. ANDANTE (THEME WITH VARIATIONS)
III. PRESTO

PROKOFIEFF Suite from the Ballet "Chout," Op. 21

a. DANSE DES FILLES DES BOUFFONS
b. DANS LA CHAMBRE À COUCHER DU MARCHAND
c. LA JEUNE FEMME EST DEVENUE CHÈVRE
d. CINQUIÈME ENTR'ACTE ET L'ENTERREMENT DE LA CHÈVRE
e. DANSE FINALE

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," Op. 74

I. ADAGIO—ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIO
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO

[STEINWAY PIANO]

The music of these programmes is available at the 58th Street Library

Are these remarks of Mr. Prokofieff to be taken as the expression of an individual composer's point of view or as being indicative generally of certain modern tendencies in music? Or do they indicate the more durable qualities of instrumental as opposed to operatic forms? Much learned cogitation could be flung on paper concerning these and allied topics. But it is more fitting that a composer express his personal convictions in such matters than that a commentator undertake to read into his words portents of the musical future. This writer does not believe that the present urge to an extreme and self-conscious simplicity in art is going to be of much longer duration than the cultivation of impressionism which marked the opening of the nineteenth century in music. Composers will write at greater or less length as the spirit moves. Every composer's style will be his own. The period in which we are living is putting additional technical resources into the composer's hands while it is producing few figures who are of importance as composers. When composers appear with things to say they will adjust forms to ideas.

SINFONIETTA FOR STRING ORCHESTRA, *Op.* 32, No. 2

By Nicolas Jacovievitch Miaskovsky

Born at the fortress Novogeorgievsk — now in Poland — on April 20, 1881; now living at Moscow

Miaskovsky wrote a Sinfonietta in 1911 which was performed at Pavlosk near Petrograd in 1917. This, his second Sinfonietta, is dated 1933 in the printed score which is dedicated to Alexandre Goedicke.

The scoring is in the usual five parts (first and second violins, violas, celli and basses), these sometimes divided. The first movement (*Allegro pesante e serioso,* 3-4) opens with a subject in B minor announced by the orchestra in unison. The violin solo gives out the second theme, *dolce ed espressivo* in D major, which is to be the prevailing key. The second movement (*Andante,* 4-4) consists of a theme with four variations. In the first, *allegro e leggiero,* the violin solo weaves a figuration of sixteen notes about the melody. The second is *poco meno allegro, energico* with ornamentation of triplets by violin and cello soli. The third, quasi adagio (*ma non troppo*) in D flat, gives the melody to the viola and cello soli against a background of muted strings tremolo. A cadenza by the violin solo leads to the last variation (*andante*) for cello solo, with an accompaniment of arpeggios by the violins and violas and leading to an expressive coda. The third movement is *Presto* (in 4-4 = 12-8 time). It is given to the orchestra with parts subdivided and without solo passages, and leads to a rhythmic and brilliant close.

It has been rumored that Miaskovsky's fellow countryman, Glazounov, dares not tempt the destiny which cut off Beethoven, Bruckner, Mahler before they could compose a tenth symphony. Miaskovsky, having written a "*Dies Irae*" into his Sixth Symphony without fatal consequence to himself, crossed the dread line of a Tenth with no qualms that have been reported, and has so far published his Twelfth with impunity. His plans extend even further, according to the writer of an unsigned biographical paragraph in the score * of the composer's "Fragment Lyrique" (1934) who makes the casual and astonishing observation that Miaskovsky "is now finishing his 13th, 14th, and 15th symphonies." †

Even more impressive than the number of his symphonies is the distance and varied ground over which they have carried him. The first two (written in 1908 and 1911) have been put down as early works, having been written in those years when he was following in the steps of his father, as engineer in the Russian Army. We are not told with what zest, if any, he followed the calling of a sapper, but it is a safe guess that he found the construction of a military entrenchment less engrossing than that of a symphony. He had pursued music steadily through the period of his vocational training. Studying as a child with his aunt and virtual foster mother, Elikonida Miaskovsky, he continued his music at the military college, and while stationed at Moscow took up composition and counterpoint with Ivan Krijanovsky. When opportunity offered, he entered the Conservatory at St. Petersburg, studying with Rimsky-Korsakov and Liadov, as a fellow pupil of Prokofieff, whose senior he is by ten years. His decision to abandon the army for music was defeated by the outbreak of the world war, when he was called immediately to the Austrian front, and retained in service, by virture of his expert knowledge, until 1921.

Meanwhile he had reached his Fifth Symphony. The hitherto obscure musician came into general prominence in the early era of the revolution, was looked upon as a composer of great promise, an artistic descendant of Tchaikovsky, with an unmistakable individuality of his own. Finding no novel or striking features in his music, no great coloristic or technical mastery, Leonid Sabaneiev yet remarked about this time: "Music is a mysterious art. Occasionally by some transcendental means, it proves capable of telling the contents of its creator's soul, in spite of the exterior faltering form of the telling. At all events, Miaskovsky can engender veneration, awe and respect. He can create around himself an atmosphere of genuine and profound friendship and musical devotion, of which no ordinary musician can boast. He is sur-

* New Music Edition, Henry Cowell, Editor.

† If we were to believe that Miaskovsky is writing three symphonies simultaneously, as an expert plays chess, we should be forced to accept the tag which Leonid Sabaneiev fixes upon the composer — "symphonic graphomania."

rounded by an authoritative clique of friends who make propaganda for him sincerely and not out of fear, and who are genuinely and disinterestedly devoted to him. These musicians consider him the rising star, they deem Miaskovsky the legitimate, natural and only successor of the two greatest Russian musicians, Moussorgsky and Tchaikovsky."

Sabaneiev wrote his chapter on Miaskovsky in his book, "Modern Russian Composers" in 1927, when this particular composer had written eight symphonies (the last then lay in his portfolio, unseen by the writer). He had the example of the morbid Sixth Symphony before him, in which a "chorale of death" borrowed from the "old believers" of Russia's most fanatical past, brings a "constant return to the symbolism of death," with "annoying persistence and conviction." The "Dies Irae" had appeared, not only in this work, but in the Second Piano Sonata, and there was the "symphonic poem on the theme of the terrible and incomprehensible 'Silence' of the morbid Poe." Very naturally, Sabaneiev decided that Miaskovsky had points in common with Tchaikovsky, being indeed a more thorough-going pessimist, a "pessimist raised to the cube degree," lacking the older composer's "enthusiasm of lyric sentiment and oblivion in beauty." The writer called him a sort of modern musical Dostoievsky, "that complex, broken, sickly spirit in which neurasthenia passes into psychopathy, and the realm of mental darkness."

The characterization was drawn at length, the composer neatly docketed — when he forthwith stepped out from the shroud of "mental darkness" in which he had wrapped himself. The Eighth Symphony (of 1924–1925) was based upon "national tunes," colorfully treated, with increased "classicism of form, and objectivity of style." * The Ninth Symphony (which, with the Tenth, was written in the years 1926–1927) was described by Victor Belaiev as "generally unaffected and easy in character," with a sort of cradle song for a slow movement, and a "finale, lightly written, very much in the style of a French overture." The composer in whom certain crudities of workmanship had been complained of, Belaiev now found to have produced "an example of technical perfection in every respect."

When the Twelfth Symphony appeared in 1932, it was apparent that Miaskovsky, the formalist and finished workman, was not the last Miaskovsky the world was to know. The symphony was published by the press of the U.S.S.R., and the erstwhile morbid recluse and arch individualist was suddenly found to be celebrating with a dedication "The Fifteenth Anniversary of the October Revolution." The sym-

* The Eighth Symphony is the only one so far heard at the regular concerts (Boston, November 30, 1928, Richard Burgin conducting). Other of our orchestras have done considerably better by Miaskovsky. The Philadelphia Orchestra performed the Sixth Symphony January 2, 1926, and the Sixth in November of the same year, and the Tenth in 1930. The New York Philharmonic Orchestra has played the Sixth and Seventh symphonies; the Chicago Orchestra the Fifth, Sixth, Seventh, Eighth, Tenth, and Twelfth.

phony was announced as "the musical interpretation of the Soviet Village," and the writer added — "still more is to be expected from his forthcoming symphonies." The Miaskovsky whose Sixth and Seventh symphonies were the very philosophy of Despair, is now found to be writing "Red Marches for brass band, and songs for mass performance."

Nicolas Slonimsky, than whom there is no closer follower of contemporary musical paths, gives the newest alignment of music in Moscow: "Soviet music may be divided into two schools, the elder in Moscow, traditionally connected with the romantic school of Russian music; the younger, in Leningrad, infused with modern dynamism, leaning towards the heroic school of the Mighty Five. Miaskovsky is the main figure in Moscow (others of the older generation who live and work there are Ippolitov-Ivanov, Glière, Vasilenko, and Gnessin); he has long abandoned his inherent romanticism (a cross between Mahler and Scriabin), and with his Collective Farm Symphony (the Twelfth) 'switched over to Soviet thematics,' as the catchword has it. Miaskovsky is the most fruitful of Russian symphonists — he has now completed his Fourteenth Symphony."

J. N. B.

BALLET SUITE, "CHOUT" ("THE BUFFOON"), *Op.* 21

By Serge Sergievich Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 24, 1891

In 1915, Prokofieff wrote a ballet, "The Harlequin's Story," and the ballet "Chout." The former is in manuscript. The latter, a ballet in six scenes, was produced at the Théâtre de la Gaîté Lyrique, Paris, on May 17, 1921: The young Buffoon, M. Slavinsky; the Buffoon's Wife, Mme. Sokolova; the Merchant, M. Jazvinsky; the Bridesmaids, Mmes. Nemchinova and Zirmundska. A performance of Stravinsky's "The Fire-Bird" preceded. This opened a short season of Serge de Diaghilev's Russian Ballet.

The Ballet Suite was performed for the first time at Brussels in 1924.

When "Chout" was performed for the first time in London at the Princes Theatre in June, 1921, Prokofieff conducted. The Suite was performed at these concerts October 8, 1926.

The following sketch of the Ballet was published in the *Daily Telegraph,* London, June 15, 1921:

Here, surely, was a triumph of bizarrerie. In want of a better word, let us call the *mise-en-scène* futurist. Chout is a Buffoon whose wife also is a Buffoon. When the curtain rises, he is sitting on the stove contemplating a trick to play on some other buffoons. The Buffoon Wife is washing the wooden floor. At last he gets an idea, jumps down

from the stove, and says to the Buffoon Wife: "There are seven buffoons coming to our house almost immediately. I shall order you to get a meal ready. You will refuse, and I shall pretend to kill you; after that I shall slash you with my whip, and you will come to life again; and so we shall be able to sell our whip for a very large sum." And so it happens. The seven buffoons come, and after witnessing this miracle buy the whip. End of Scene One. In Scene Two the seven buffoons go back to their buffoon spouses resolved — buffoon-like — to try the effect of the whip on them; kill their wives, and then beat them; but no beating will bring the wives to life again. End of Scene Two. Scene Three shows us the seven buffoons in a great rage at having such a trick played on them. They decide to make an end of the Buffoon. He, being frightened, disguises himself as a woman cook, and hides his buffoon wife. Of course they can't find the Buffoon, but the "cook" has pleased them so much that they take "her" away to keep in their service until they can discover the whereabouts of the hero. In Scene Four we discover that the seven buffoons have seven daughters, all of marriageable age. A rich merchant, bringing his own bridesmaids, comes to choose a wife from amongst them. The buffoon fathers are delighted. But the merchant selects the "cook." Complications here. Things come to a natural climax in Scene Five. The merchant brings his young wife home. The Buffoon, disguised as the cook, is in an awkward fix. He feigns sickness. "Let me get out of the window for a minute," says he to the merchant; the merchant consents, and by the help of a sheet lets him down. When he pulls it up again, he finds a large white goat hung on the end. He is terrified, and everybody rushes in, shouting, "The merchant's wife has been turned into a goat." Suddenly the Buffoon re-enters as himself. He has seven soldiers with him, and cries, "Give me back my cook. How could you dare take her away from my house?" The merchant, trembling, suggests that he might take the goat instead, but the soldiers are ordered by the Buffoon to arrest him, and he is forced into giving him one hundred roubles "on condition of not prosecuting him." And so all merry again, and the Buffoon and the Buffoon's wife have a glorious time with the merchant's money, and everybody makes love to everybody else in an ecstasy of dancing.

The crazy, fantastic humor of the whole thing is sometimes delicious, sometimes banal. The concatenation of sound and color beggars description. We are quite prepared to believe that Serge Prokofieff's music — closely knit as it is to the action of the piece — would sound quite well apart from the ballet. A little of it is quite definitely beautiful, in accordance with the old nineteenth-century standards of beauty; much of it is harsh, raucous, bitter. But it is all so completely in grotesque mood and yet so economical that one may find real recreation in listening to it for a time. The composer is a master of climax,

which is another way of saying that he is a master of dynamics. The final dance is a whirlwind of cacophony, and when the curtain fell the outburst of cheering was spontaneous — mingled, it should be noted, with some hissing. Somehow, when the orgy of sound and color was all over, it was soothing to remember the beautiful performance of "Le Carnaval" under Mr. Ansermet which went before.

P. H.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893,* and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current.

* Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting.

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But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invites speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the " Pathetic " Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: " One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and ' Hamlet ' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. " The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? " I told Peter," wrote Kashkin, " that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: " A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: " From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was " in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: " ' There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to

his brother: " I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished " Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. " The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers.

Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a " casting out of the dark spirits that had possessed him." There are those who protest that Tchaikovsky fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. One calls to mind the affecting pathos of the love songs, the wistful sentiment of Pushkin's Tatiana, whom Tchaikovsky put into music with such fond care, even while he was at work upon the Fourth Symphony. The pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, emi-

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

nently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength. One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he must have written in the comforting sense of having attained his fullest creative powers. If the strain of melancholy which runs through most of Tchaikovsky's music and finds its most luxuriant expression in his last symphony are nothing more than the querulous complaints of a pessimist, as some have averred, it would be hard to reconcile such a belief with a remarkable passage in his letter to Mme. von Meck (March 1, 1878) where he tries to put in words the state of mind to which the act of composition lifts him. He calls it: " a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

Tchaikovsky, always reticent about a programme for his symphonies * was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin † to

* The programme for his Fourth Symphony, coaxed from him by Mme. von Meck, was waved aside in the same letter as a personal fantasy of the moment. For the Fifth Symphony he gave no programme.

† It was at his country house at Frolovskoe, between Klin and Moscow (since turned into a Tchaikovsky museum) that he composed his Sixth Symphony, as he had composed the Fifth when he first occupied the place in 1888. It offered him the combination of proximity to his friends in town, and an idyllic seclusion for his creative work. " Here he could be alone " (quoting Modeste), " free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by forest, behind which the view opened out upon a distant stretch of country — upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for although he only lived there three years he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: ' I should like to be buried there.' "

Tchaikovsky had sketched out a plan for a Sixth Symphony on his return voyage from America, in 1891, but he was dissatisfied with the music, and much discouraged — wondered, as he had before, whether the sands of his genius had run out. The subject matter of the projected symphony he worked into a third piano concerto (posthumously performed).

It was from Klin that he wrote to Anatol Tchaikovsky and to Davidov in February, 1893, telling that he was " fully occupied " with the new symphony, which " I certainly shall not tear up! " He went to London in May, and became bored and depressed, in spite of a courteous reception there, very likely because his work upon the symphony was interrupted. Back at Klin in August, he wrote blissfully to Modeste that he was " up to his neck " in the symphony once more. When he left Klin for Moscow on October 19, having completed the score, he was destined never to see his favorite retreat again.

To the ~

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BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, *Conductor*

Thursday Evening, *February* 28, *at* 8:45

Saturday Afternoon, *March* 2, *at* 2:30

(GREGOR PIATIGORSKY, 'cellist, will appear as soloist at the Saturday concert)

Davidov, February 23, 1893: " Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled ' A Programme Symphony ' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than " No. 6," and did not like " Programme Symphony." " What does Programme Symphony mean when I will give it no programme? " Modeste suggested " Tragic," but Peter said that would not do. " I left the room before he had come to a decision. Suddenly I thought — ' Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. ' Splendid, Modi, bravo, " Pathetic " ! ' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *" Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than " No. 6." He added: " I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an " enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. " It seems more reasonable," he wrote, " to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *' lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear ' the ground whirl of the perished leaves of hope ' still remains the most profoundly stirring of his works."

~

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: " It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. No-

where else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts: and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the first subject.

"The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

"The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in 5-4 time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have.

"The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost

incessantly until the final stage, where the second subject stiffens the whole orchestra into march-rhythm. There is no development: the first subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

" This experiment, unique in form and unique in success, is carried through on two themes: the desperate first subject, with its curious arrangement of crossing parts in the first four bars, and a consolatory second subject.

" There is no development, but the second subject is worked up to a great climax, which leads, after some dramatic pauses, to the recapitulation. In this the first subject reaches a still greater climax, which lies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the second subject, now in B minor and in a mood of utter despair. And so the music of the whole symphony dies away in the darkness with which it began."

J. N. B.

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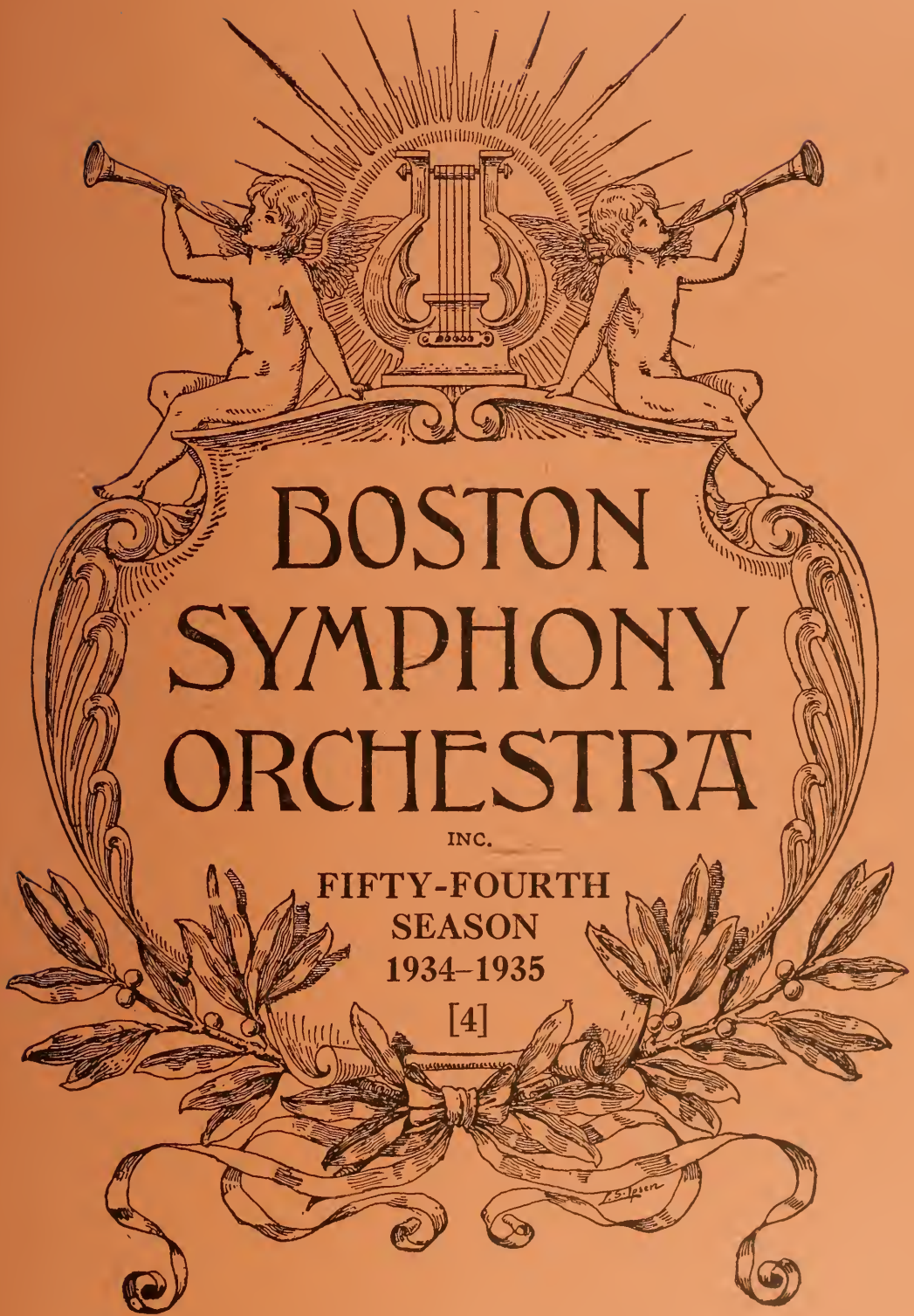
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BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-FOURTH SEASON 1934–1935

[4]

Thursday Evening, February 28, at 8:45

Saturday Afternoon, March 2, at 2:30

Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

Personnel

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BURGIN, R. *Concert-master*
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
THEODOROWICZ, J.
HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
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LEVEEN, P.
TAPLEY, R.
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KNUDSON, C.
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ZUNG, M.
DIAMOND, S.
BEALE, M.
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FIEDLER, B.
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VAN WYNBERGEN, C.
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ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
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ZIMBLER, J.

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VONDRAK, A.
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MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

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BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

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LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

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FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

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Richard Burgin, *Assistant Conductor*

Concert Bulletins of the Fourth Concert

THURSDAY EVENING, *February* 28, *at* 8:45

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *March* 2, *at* 2:30

with historical and descriptive notes

By Philip Hale and John N. Burk

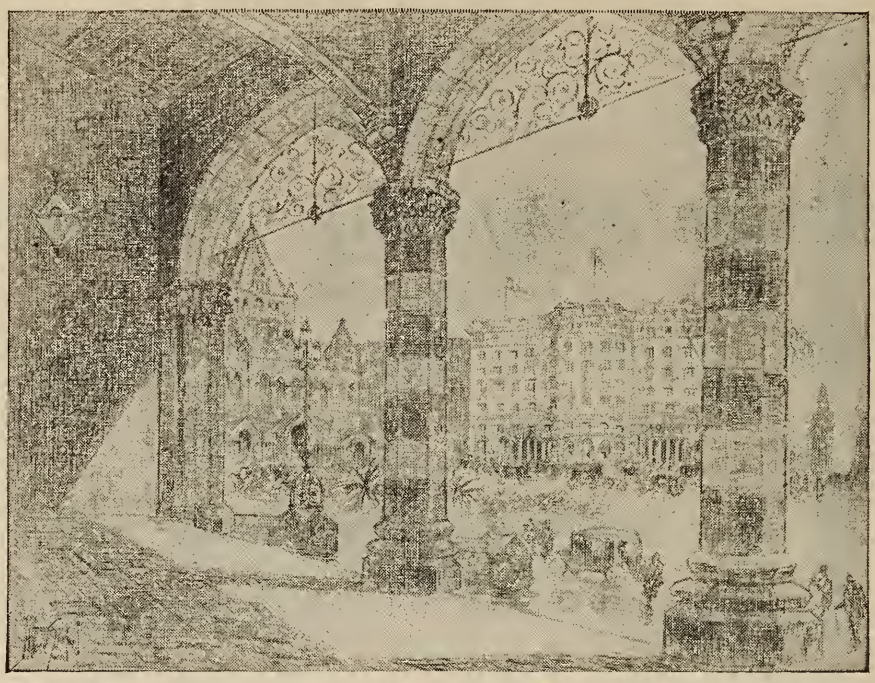
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Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH EVENING CONCERT

THURSDAY EVENING, FEBRUARY 28, *at* 8:45 *o'clock*

Programme

HOLST Fugal Concerto, for Flute and Oboe, *Op.* 40, No. 2

Flute: GEORGES LAURENT
Oboe: FERNAND GILLET

I. MODERATO
II. ADAGIO
III. ALLEGRO

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INTERMISSION

TCHAIKOVSKY . . . Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. ADAGIO—ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIO
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO

[STEINWAY PIANO]

The music of these programmes is available at the 58th Street Library

[The programme was changed too late to permit a corresponding change in the notes]

CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG

By Carl Philipp Emanuel Bach

Bach, born at Weimar, March 18, 1714; died at Hamburg, December 14, 1788
Steinberg, born at Vilna, June 22, 1888; now living

Dr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola da gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged the concerto for flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed at concerts of the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, on October 24, 1924; December 10, 1926.

Steinberg, after graduation from the Gymnasium in 1901, attended the University at St. Petersburg until 1906, and the Conservatory until 1908. His teachers at the Conservatory were Rimsky-Korsakov and Glazunov. He became a teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments of Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of Steinberg's works comprises two symphonies: No. 1 in D, Op. 3; No. 2, B-flat minor, Op. 8; Dramatic Fantasie, Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks" * for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples.

* "Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance

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Edited and annotated by

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to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

The third son of Johann Sebastian Bach was Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipzig to study philosophy. The young man afterwards studied law at the Universities of Leipzig and Frankfort-on-the-Oder. His father, Sebastian did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

P. H.

SYMPHONY NO. 1

By AARON COPLAND

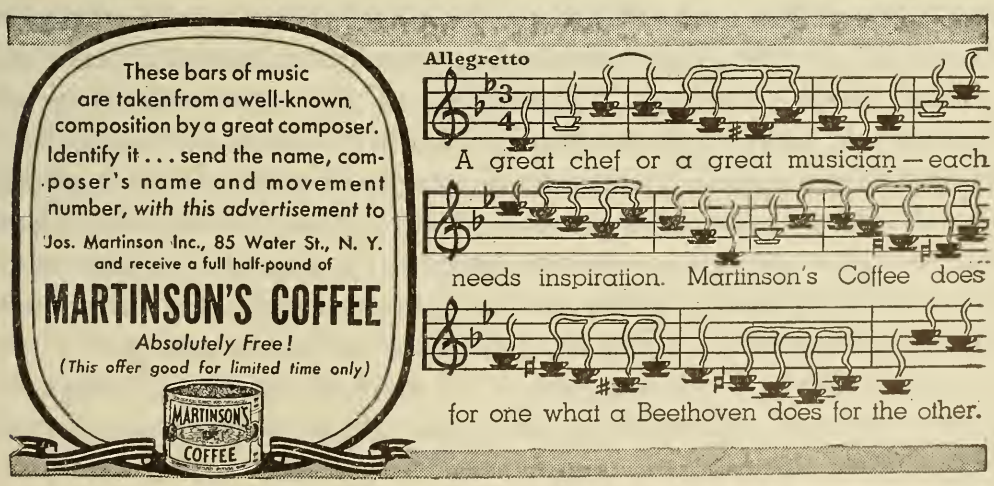
Born in Brooklyn, N. Y., November 14, 1900

IT was on February 20, 1925 that the music of Aaron Copland was first played at the Boston Symphony concerts. On that date, his "Symphony for Organ and Orchestra" was performed, Nadia Boulanger playing the organ part.* He had written the symphony in Paris, in 1924, and dedicated it to Mlle. Boulanger. Having long since left Paris, and the direct inspiration of this illustrious preceptor of the more "independent" American composers, Mr. Copland has reconsidered his early work. He re-scored the scherzo, omitting the organ part, and the movement in this form was played by Fritz Reiner and the Philadelphia Orchestra in Philadelphia and New York, in the spring of 1928. The composer thereupon revised the entire symphony without organ (there are no changes other than in the instrumentation). The second version was published in 1931, and first performed in December of that year in a programme of contemporary American composers in Berlin, conducted by Ernest Ansermet.† The first American performance of what Copland now calls his "First Symphony" was by the Orchestra in Chicago, Frederick Stock, conductor, January 18, 1934.

The orchestration as it now stands is as follows: Two flutes (the second flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, alto saxophone (ad libitum), eight horns, five trumpets, three trombones, bass tuba,

* The Symphony for Organ and Orchestra had had its first performance on January 11, 1925 at a concert of the Symphony Society of New York, Walter Damrosch, conductor, and Mlle. Boulanger, soloist.

† M. Ansermet also presented Sessions' Symphony, Gruenberg's "Jazz Suite," and Ruggles' "Portals."



kettledrums, side drum, tambourine, wood block, cymbals, bass drum, gong, xylophone, glockenspiel, celesta, piano, two harps, and strings.

The following description of the Symphony, now slightly modified to suit the omission of the organ part, was furnished by the composer when his " Symphony for Organ " was first played:

" The three movements of the symphony are loosely connected by a recurrent motto based on the tones of the minor triad. Unlike most musical mottoes, however, it is not immediately recognizable as such. At first, it plays a seemingly inconsequential part as mere accompaniment, but as the work progresses its real significance is made clear.

" The first movement (*Andante,* 6-8) is quite short and bears no relation to the traditional first movement of a symphony. It is rather an introductory reverie with some incidental material for solo instruments of the orchestra. Its formal structure is very simple; there is but one theme (solo flute with lower strings accompanying and with clarinet entering at the ninth measure).

II. Scherzo, (*Molto Allegro,* 3-4 time). " In the first section of the Scherzo two themes are exposed, the first by the oboe, the second — of a more sustained character — by the woodwind, with imitations by the strings. A climax for the full orchestra is gradually effected, giving free play to what was originally the oboe theme. This is suddenly interrupted by the motto announced by a solo horn and imitated by a trumpet. A repetition by a bassoon and flute leads to the middle section, *Moderato* 4-4. This is set forth by the strings and saxophone, with occasional references by the clarinet to the first theme of the movement. Suddenly, without warning, the brass bursts in, and the repetition of the first section is engendered in slightly modified form. A short coda brings the movement to a close, *fortissimo.*

III. " The Finale (*Lento, Allegro Moderato,* 4-4) corresponds to the usual first movement of a symphony, being cast approximately in sonata form. Without any introduction, the first theme is given out in unison by the violas. The first three notes of this theme are the first three notes of the motto. This motive is immediately worked up into a stretto by all the strings, then by trumpets and trombones, and finally by all the brass, *tutti forza.* The entrance of the kettledrum brings with it the second, more vigorous theme, played by violins and violas on the G string over a double-bass pizzicato accompaniment, which is nothing more than the motto used as *basso ostinato.* There follows an episode, *fortissimo,* for the full orchestra, based on a fragment of the second theme. This brings a sudden quieting down, when, over the same relentless *basso ostinato,* there is a contrapuntal interweaving of themes by oboe, English horn and violas. A gradual *crescendo* brings to a climax the exposition section, the second theme being chanted *fortissimo,* against the motto in augmentation in trumpets and trombones.

" What might be termed the development section begins in the full orchestra. As counterpoint the solo violin evolves from the motto a new, vivacious theme which later plays an important part. The development is not very long. It merges imperceptibly into the recapitulation, which in this case is merely a final simultaneous announcement of the four main elements of the Finale. The symphony ends with a brief coda."

Aaron Copland has studied music since his thirteenth year. His first teachers were Victor Wittgenstein and Clarence Adler in pianoforte, and Karl Goldmark in harmony and composition. He went to Paris in 1924, studying composition and pianoforte with Nadia Boulanger there until the summer of 1924, when he returned to New York. He was awarded a Guggenheim Memorial Foundation Fellowship for two years, October, 1925 — October, 1927. Mr. Copland is a member of the Executive Board of the League of Composers, and has acted as chairman of the music committee of the Yaddo Festival for Contemporary American Music.

The following works of Aaron Copland have been played at these concerts:

1925. *February* 20, Symphony for Organ (NADIA BOULANGER, organist) and orchestra.
1925. *November* 20, Music for the Theatre. (First performances)
1927. *January* 28, Concerto in one movement, for piano (Mr. COPLAND, pianist) and orchestra. (First performances)
1928. *December* 14, Two Pieces for string orchestra.
1932. *February* 19, Symphonic Ode (First performances).

Mr. Copland has also written a Ballet, " Grohg " (1925 — revised 1932). " Cortège Macabre " and " A Dance Symphony," although played as separate compositions, are part of this Ballet. He has also written four motets for mixed chorus, a cappella (1921); " As it fell upon a day," song for voice, flute, and clarinet (1923), performed at a concert of the S. M. I., Paris, February 6, 1924: " Vitebsk," study on a Jewish melody, for violin, 'cello and piano; and two pianoforte pieces, " The Cat and the Mouse " (1919), and Passacaglia (1922). His " Short Symphony," composed 1931–1933, was performed by the Mexican Symphony Orchestra in Mexico City, Carlos Chavez, conductor. His " Elegies " for violin and viola was performed at a League of Composers' concert in New York, April, 1933.

His Ballet, " Hear Ye! Hear Ye! " had its first performance by the Chicago Grand Opera Company, November 30, 1934. Ruth Page and her company were the dancers. It is a satirical treatment of a court of justice attempting to find the murderer of a night club dancer, with " tabloid scareheads," serried spectators, discreditable witnesses, altercating attorneys, and other attendant circumstances. Running through the score is a current of jazz, with " delightfully bromidic night club music," and a parody of the " Star Spangled Banner," " representing a distortion of American justice."

J. N. B.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893,* and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the " Pathetic " Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diag-

* Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance, at the regular concerts, was January 25 last.

nosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: " One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and ' Hamlet ' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. " The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with

him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: "'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable.

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers.

Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him." There are those who protest that Tchaikovsky fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. One calls to mind the affecting pathos of the love songs, the wistful sentiment of Pushkin's Tatiana, whom Tchaikovsky put into music with such fond care, even while he was at work upon the Fourth Symphony. The pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength. One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he must have written in the comforting sense of having attained his fullest creative powers. If the strain of melancholy which runs through most of Tchaikovsky's music and finds its most luxuriant expression in his last symphony is nothing more than the querulous complaints of a pessimist, as some have averred, it would be hard to reconcile such a belief with a remarkable passage in his letter to Mme. von Meck (March 1, 1878) where he tries to put in words the state of mind to which the act of composition lifts him. He calls it: " a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything

within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

Tchaikovsky, always reticent about a programme for his symphonies,* was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin to Davidov, February 23, 1893: "Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled 'A Programme Symphony' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modeste suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought — 'Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *"Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than "No. 6." He added: "I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we elimi-

* The programme for his Fourth Symphony, coaxed from him by Mme. von Meck, was waved aside in the same letter as a personal fantasy of the moment. For the Fifth Symphony he gave no programme.

nate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope' still remains the most profoundly stirring of his works."

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: "It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts: and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the first subject.

"The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

"The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in 5-4 time, which is an un-

symmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have.

" The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the second subject stiffens the whole orchestra into march-rhythm. There is no development: the first subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

" This experiment, unique in form and unique in success, is carried through on two themes: the desperate first subject, with its curious arrangement of crossing parts in the first four bars, and a consolatory second subject.

" There is no development, but the second subject is worked up to a great climax, which leads, after some dramatic pauses, to the recapitulation. In this the first subject reaches a still greater climax, which dies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the second subject, now in B minor and in a mood of utter despair. And so the music of the whole symphony dies away in the darkness with which it began."

J. N. B.

[For analytical note on the C. P. E. Bach Concerto, see page 4]

CONCERTO IN D MINOR FOR ORCHESTRA WITH ORGAN

(Edited by Alexander Siloti)

By Antonio Vivaldi

Born about 1680 at Venice, died there in 1743

Alexander Siloti's arrangement of the concerto now to be played calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, double-bassoon, organ, and strings. It was performed for the first time in this country at a concert of the Boston Symphony Orchestra in Boston on October 10, 1924; the first performance in New York was on November 27, 1924.

Carnegie Hall · New York

Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH AFTERNOON CONCERT

SATURDAY AFTERNOON, MARCH 2, *at* 2:30 *o'clock*

Programme

BACH, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

I. ALLEGRO MODERATO
II. ANDANTE LENTO MOLTO
III. ALLEGRO

BEREZOWSKY Concerto Lirico for Violoncello and Orchestra
(*First Performances in New York*)

INTERMISSION

STRAUSS "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

(Introduction, Theme with Variations, and Finale)

Violoncello solo: GREGOR PIATIGORSKY
Viola solo: JEAN LEFRANC

SOLOIST
GREGOR PIATIGORSKY

The music of these programmes is available at the 58th Street Library

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse — some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig — at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as *"il prete rosso."* According to the St. Louis Orchestra's Programme Book of January 6, 1928, Mr. Bernadino Molinari, who was then conducting, as guest, Vivaldi's "Four Seasons" for the first time in this country, is inclined to believe that "Vivaldi won his nickname of *il prete rosso* from his custom of wearing a semi-clerical habit of red." Now Goldoni, in his entertaining Memoirs, writes of his promise early in 1735 to assist Grimani, the proprietor of the Theatre of Saint Samuel in Venice, in the production of an opera. "La Griselda," an opera of Aspostolo Zeno and Pariata, had been chosen, "and the composer," writes Goldoni, "who was to set it to music was the Abbé Vivaldi, called *il prete rosso* ('the red priest') on account of his hair. He was much better known by this sobriquet than by his real name." (Vivaldi wrote the music, and the opera was produced; but the names of the librettists are not given in the published libretto. "La Griselda" was Vivaldi's twenty-first opera.) Vivaldi did not die until 1743. Here is contemporaneous evidence by an Italian.

Ernst Ludwig Gerber, in his "Lexicon der Tonkünstler" (Leipzig, 1790), says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." It is also said of him that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?

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Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739 — thirty-eight, it is said — twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); *"Estro Poetico,"* twelve concertos for four violins, two violas, violoncello, and

organ bass (Op. 3) ; twenty-four concertos for solo violin, two violins *ripieni,* viola, and organ bass (Op. 4, 6, and 7) ; *" Le Quattro Stagioni,"* twelve concertos for four and five voices (Op. 8) ; *" La Cetera,"* six concertos for five voices (Op. 9) ; six concertos for flute, violin, viola, violoncello, and organ bass (Op. 10) ; twelve concertos for solo violin, two violins, viola, violoncello, and organ bass (Op. 11 and 12) .

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It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins) ; but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernest of Saxony. Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause.

Dr. Burney pooh-poohed his *" Stravaganze "* for solo violin. Sir John Hawkins found the attempt of Vivaldi to " illustrate " by music the four sonnets about the seasons absurd. But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: " He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements, when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

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Alexander Siloti, pianist, conductor, editor, born on the estate of his father, near Charkov in South Russia, on October 10, 1863, studied at the Moscow Conservatory (Sverev, N. Rubinstein, Tchaikovsky, and Hubert) , and from 1883–86 he was a pupil of Liszt. He played in public as early as 1880. From 1886 to 1890 he taught at the Moscow Conservatory. Living at Frankfort, Antwerp, Leipzig, he later conducted the Moscow Philharmonic Symphony concerts in 1901, 1902; and in 1903–04 he conducted at St. Petersburg, where as late as May, 1918, he gave concerts. In 1920 he was reported dead, but he reappeared in London as a

pianist on October 9 of that year. He came to the United States in the season of 1897–98 and played in Boston with the Boston Symphony Orchestra on February 5, 1898 (Tchaikovsky's piano Concerto, No. 2; first time at these concerts). He gave recitals there in February, and on March 12, assisted by Messrs. Kneisel and Schroeder, gave his last concert of that season. He came again to Boston in 1922 and played, at a concert of the Boston Symphony Orchestra, Liszt's "Dance of Death," and with Messrs. Burgin and Laurent took part in a performance of Bach's Brandenburg Concerto, No. 5. On May 1, 1929, his arrangement of the Adagio from Bach's Toccata in C major was played at a concert of the Boston Symphony Orchestra. On October 15, 1929, Mr. Siloti played with an orchestra (60 members of the Philharmonic) at New York: Tchaikovsky's B-flat minor concerto, Beethoven's concerto No. 5, Liszt's "Danse Macabre." He is a member of the faculty of the Juillard Graduate School of Music. P. H.

CONCERTO LIRICO FOR VIOLONCELLO AND ORCHESTRA

By NICOLAI T. BEREZOWSKY

Born at Leningrad on May 17, 1900; living in New York City

BEREZOWSKY, familiar at these concerts by his two symphonies and his Violin Concerto, devoted himself last summer, at Yaddo, Saratoga Springs, New York, to a string quartet (commissioned by the League of Composers), and to this "*Concerto Lirico.*" He wrote the piece for Piatigorsky, and dedicated it to the 'cellist whom he has known intimately from the days they began their musical careers together in pre-revolutionary Russia, and faced together the turmoil of political and social changes.

Arthur Wallace Hepner kindly submits the following description of the "*Concerto Lirico*":

"This concerto was originally conceived as a passacaglia or free variations for violoncello and orchestra. The realization that the limited scope of the passacaglia granted no possibilities for more comprehensive development, induced Mr. Berezowsky to expand the form into a concerto. The concerto, as it stands, is in a single movement preceded by a short introduction which intimates the pervading lyric mood of the work.

"The orchestral accompaniment is scored for: flute, oboe, clarinet, bass clarinet, bassoon, two horns in F, two trumpets, trombone, tuba, triangle, side drum, bass drum, timpani, harp, piano, and usual strings, less the violoncellos.

"The independent introduction *lento* 6/8, in a mellifluous character, leads to the concerto proper at the 24th bar. The tempo becomes

Announcement

A BOOK containing the collected musical writings of PHILIP HALE is announced for publication by Doubleday, Doran & Company. Mr. HALE's programme notes and his reviews of the Boston Symphony concerts through many seasons will be drawn upon in such a way as to combine his characteristic reflections upon the various composers with annotations on their principal orchestral works.

¶ As critic, annotator, prefacer, columnist, and editorial writer, PHILIP HALE was an extremely active man who never found time to act upon the suggestions of publishers wishing to bring out an edition of his writings. They are thus to appear in book form for the first time

andante sostenuto 6/8; the principal theme announced in the solo violoncello at the second bar. Five interesting variations, each unrelated in style, are developed on the theme and terminate at the commencement of the contrasting section, *allegro* 2/4. A subsidiary theme in the flute (the basis of this section) is backgrounded by an exuberant rhythmic figure in the violoncello, the whole effect being something in the nature of a tarantella. In the violas recurs the lyric theme of the passacaglia. It is taken up in the clarinet. There transpires an unanticipated climax, and the violoncello declaims the lyric theme in quarter notes above the orchestra, which simultaneously continues the tarantella.

"This leads to the only big orchestral tutti which emerges from the quiet but martial figure heard in the oboe, bassoon, and piano, by gradual stages, encircling the entire sweep of the full orchestra, to a tremendous *accelerando* and a ferocious climax, *fff*. There is an abrupt break. The cadenza, based on the principal theme, is played by the violoncello over an organ point in the basses, which slowly disappears leaving the declaiming instrument alone. The coda comprises an echoing of the early variations."

Nicolai Berezowsky, showing striking musical talent as a child, entered the imperial Chapel at Leningrad when he was eight years old. There he studied with Klimov.* Resisting his father's choice of a military career for him, the young man pursued his study of the violin, notably under Robert Pollak in Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–1921).

In 1922, he came to this country, studying in the Juillard Graduate School—violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He has since become first violinist of the League of Composers String Quartet, and is assistant conductor in the Columbia Broadcasting System. Although creative activity now principally occupies him, he has appeared as soloist or guest conductor of orchestras in several cities.

The composer appeared as soloist with this orchestra in his Violin Concerto, December 4, 1931. He had conducted his First Symphony at a Monday Evening Concert (March 16, 1931). His Second Symphony had its initial performance here, February 16, 1934.

A list of Berezowsky's works follows; their performances are also noted:

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the Leningrad Conservatory, became principal conductor of the Imperial Chapel in 1913, and was appointed its director in 1919, on the eve of the monarchical debâcle. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

SYMPHONIC WORKS —

Symphony No. 1 (1925)
(Performed by the Boston Symphony Orchestra, 1931)

Hebrew Suite (1928)
(New York Philharmonic Orchestra, Willem Mengelberg, Conductor)

Violin Concerto (1930)
(Tonkünstlerfest, Bremen, Carl Flesch, soloist; Dresden Philharmonic, Carl Flesch, soloist; Boston Symphony Orchestra, Nicolai Berezowsky, soloist)

Fantaisie (with two pianos) (1931)
(National Orchestral Association and New York Philharmonic (Stadium), Leon Barzin, Conductor, 1933)

Sinfonietta (1931)
(A prize piece of the National Broadcasting Company contest. Performed last season by the orchestras of Cincinnati and Chicago)

Symphony No. 2 (1933)
(Performed by the Boston Symphony Orchestra, 1934)

Concerto Lirico (1934)

CHAMBER MUSIC —

Sextet for strings, clarinet and piano (1926)
(Performed by the Pro Arte Quartet in European cities)

Piano Sonata (1926)

Poème (for eleven instruments) (1927)

String Sextet No. 1 (1928)
(Elizabeth Coolidge Festival in Washington, D. C., and other cities)

String Sextet No. 2 (1928)

Wood-wind Quintet (1928)
(League of Composers, New York; Barrère Ensemble, radio concert, Library of Congress, Washington, D. C.)

Fantasia for Two Pianos (1930)
(League of Composers, New York)

Duo for Viola and Clarinet (1931)
(League of Composers, New York)

String Quartet, Op. 16 (1932)
(Yaddo Festival)

String Quartet No. 2 (1934)

CHORAL —

Cantata on Dryden's Hymn to St. Cecilia (1927)

J. N. B.

GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. Besides appearing with the leading orchestras of Berlin, Leipzig, Hamburg, Frankfort, Cologne, Dresden, Amsterdam, etc., he has appeared with orchestras in the United States from New York to Los Angeles.

He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic-Symphony Society of New York, Dvořák's concerto in B minor, under Willem Mengelberg.

On April 17, 1931, he played with the Boston Symphony Orchestra, in Boston, Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert, in Boston, that composer's Violoncello Concerto in D major, with the Boston Symphony Orchestra.

The violoncello solo in Don Quixote (and likewise a transcription by Gaspar Cassadó of Mozart's Horn Concerto) was played by him March 24, 1933. Mr. Bedetti, who, as first violoncellist of the Boston Symphony Orchestra, would usually play this part, has courteously yielded his prerogative on these occasions to his famous colleague, whom Richard Strauss himself acclaimed as the model interpreter of his "Don Quixote."

When, in 1931, Mr. Piatigorsky was soloist at the Museum concerts in Frankfurt under the baton of Richard Strauss, the great composer, whose words of praise are known to be rare, wrote him the following letter:

"I thank you once more from the bottom of my heart for your wonderful Don Quixote: technically, musically, and interpretatively a model. I wish for the sake of all of us that you could play it every place where the work is performed under a good conductor."

"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS AND FINALE): FANTASTICAL VARIATIONS ON A THEME OF A KNIGHTLY CHARACTER, *Op.* 35

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

DON QUIXOTE (*Introduzione, Tema con Variazioni, e Finale*) : *Fantastische Variationen über ein Thema ritterlichen Charakters,*" was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago Orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel violoncellist. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, February 13, 1904.

Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player.*

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, glockenspiel, harp, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any." † Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation. In this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

* The Boston Symphony Orchestra performed the work at its Pension Fund Concert, April 19, 1904, when Dr. Strauss conducted. It was played again at regular concerts on April 23, 1910, when Mr. Warnke was the solo violoncellist and Mr. Férir played the solo viola; February 18, 1911 (Mr. Warnke, violoncello; Mr. Férir, viola); February 11, 1916 (Mr. Warnke, violoncello; Mr. Férir, viola); April 14, 1922 (Mr. Bedetti, violoncello; Mr. Fourel, viola); December 11, 1932 (Mr. Bedetti, violoncello; Mr. Lefranc, viola); March 24, 1933 (Mr. Piatigorsky, violoncello, Mr. Lefranc, viola).

† A writer who enjoys the personal friendship of the composer has told the world that Don Quixote was written at a time when Strauss was himself inclined to "be conscious of and ironical at the expense of the tragi-comedy of his own over-zealous hyper-idealism."

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Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason — and determines to go through the world as a wandering knight.'" It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba; but afterward and to the end by a solo viola. "Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. Each variation portrays an incident in the novel.

Introduction

Mässiges Zeitmass (*moderato*), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies." * The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments — including the tuba, here so treated for the first time — creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620). — P. H.

is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord — the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

Theme

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo violoncello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

Variation I

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy, comfortable realities of life. At last his master is angry and bids him hold his tongue.

Variation IV

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers, desperate villains. He attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and after he has helped him, lies down by his side and goes to sleep (bass tuba, double bassoon).

To the ~

Friends of the Boston Symphony Orchestra:

When I was asked to serve as Chairman of the Society and to assume the responsibility of getting together $90,000 for the maintenance requirements of the Orchestra, I made out a little schedule classifying the gifts I thought we must expect. Here is that schedule and opposite each class of gift I have now added the amount received to date:

	Needed	Already received
In gifts of $1,000 and over	$20,000	$10,000
In gifts of $101 to $1,000	25,000	15,950
In gifts of $100	25,000	10,600
In gifts of $50 to $100	10,000	10,146
In gifts of $25 and under	10,000	6,809
	$90,000	$53,505

In other words what we still need to fulfill expectations is 10 gifts of $1,000; 40 gifts of $250; 144 gifts of $100; and 250 gifts of under $25.

I trust this may be stimulating and helpful to those who have not yet enrolled or contributed.

Edward A. Taft
Chairman

To enroll as a Friend of the Orchestra simply make out a check to Boston Symphony Orchestra, Inc. for whatever amount you care to contribute and mail it to E. B. Dane, *Treasurer,* 6 Beacon Street, Boston. Contributions to the Orchestra may be deducted from net income in computing Federal Income Taxes.

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Saturday Afternoon, *April* 6, 1935, *at* 2:30

Variation V

The Knight's Vigil, "Very slow," 4-4. Don Quixote, ashamed to sleep, holds watch by his armor. Dulcinea, answering his prayers, appears in a vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage portraying his rapture.

Variation VI

The meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII

The Ride through the Air. D minor 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

Variation VIII

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

Variation IX

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation — the battle with the sheep — reappears. Don Quixote loses one by one his illusions.

Finale

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed

his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

" Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the violoncello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

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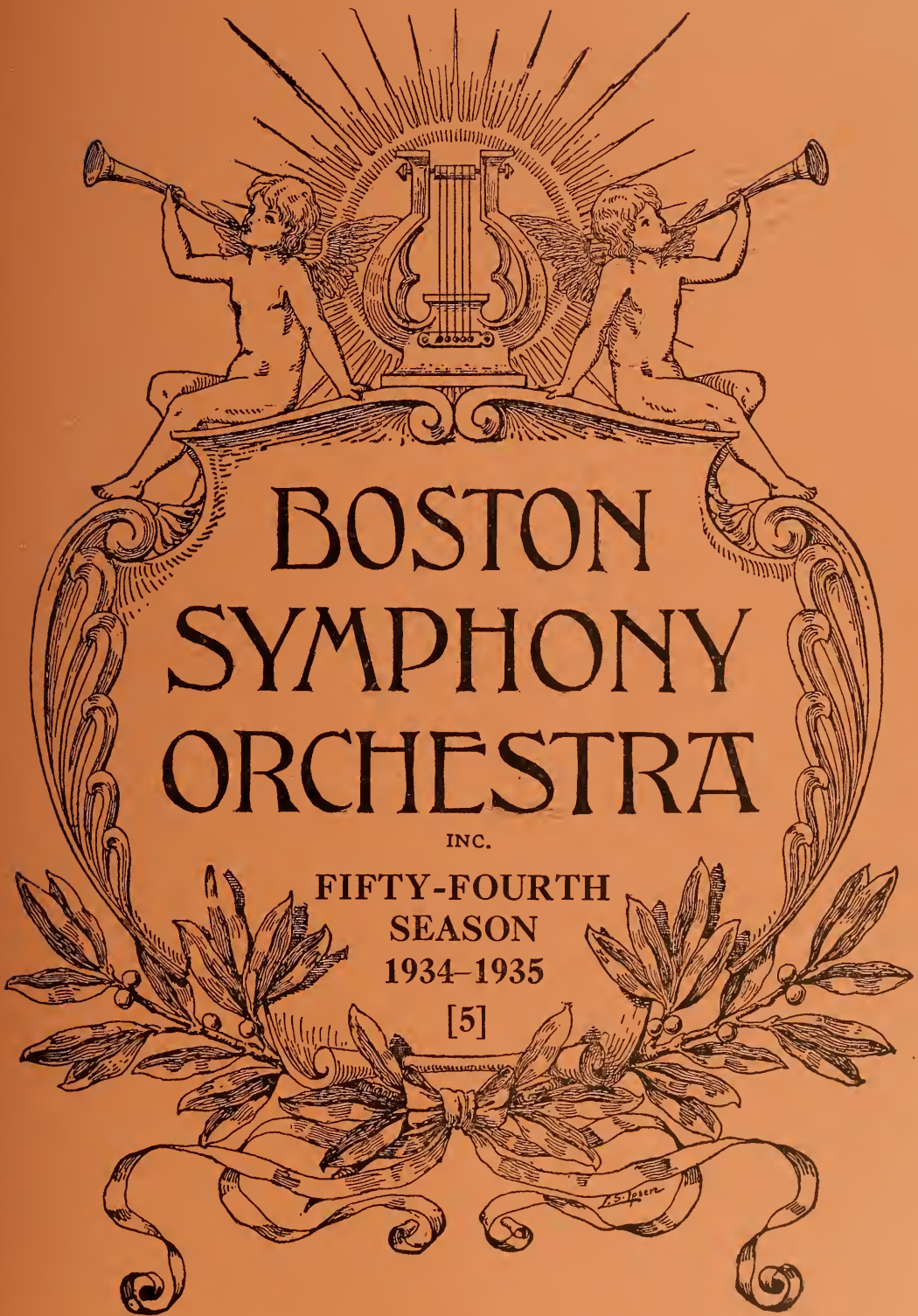
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By PHILIP HALE AND JOHN N. BURK

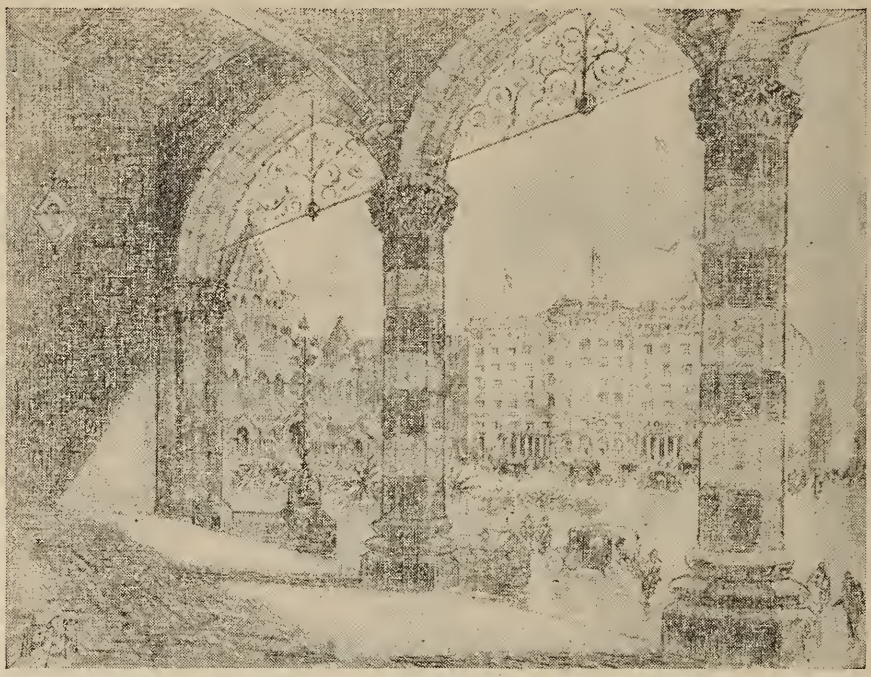
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I. INTRODUCTION; ALLEGRO
II. PRESTO
III. LARGO
V. ALLEGRO

BERG Symphonic Pieces from "Lulu," Opera in Three Acts (after Frank Wedekind)

I. RONDO (ANDANTE AND HYMN)
II. OSTINATO (ALLEGRO)
III. SONG OF LULU (COMMODO)
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By GEORGE FRIDERIC HANDEL

Edited by Gustav Friedrich Kogel *

Born at Halle on February 23, 1685; died at London, April 14, 1759

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* Kogel was born at Leipzig on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipzig Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipzig (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

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be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

SYMPHONIC PIECES FROM THE OPERA "LULU"

(After the tragedies "*Erdgeist*" and "*Büchse der Pandora*" of Frank Wedekind)

By ALBAN BERG

Born at Vienna, February 9, 1885

THE composer of "*Wozzeck,*" who gave six years (1914–1920) to the composition of his first opera, has, apparently with at least equal care and deliberation, brought his second to completion (or virtual completion).*

"*Lulu,*" an opera in three acts, is based on Wedekind's tragedies "*Erdgeist*" and "*Büchse der Pandora.*" Berg dedicates the score to his master, Arnold Schönberg, on the occasion of his sixtieth birthday. The composer has drawn his suite of "*Symphonische Stücke*" from the opera (the rondo is not a direct excerpt, but is based upon the material of a scene). The suite had its first performance at the Staatsoper in Berlin, November 30 last, under the intrepid leadership of Erich Kleiber, the conductor who had likewise made "*Wozzeck*" known to the world. The "*Lulu*" performance was not without its incidents. The name of Berg had been mentioned in certain quarters in connection with "*Kunst Bolshevismus.*" There was a police guard present, but no outward protest other than a single "*Heil, Mozart*" from the gallery, before the applause broke at the end.

"For nearly fifteen minutes," according to the New York Times correspondent, "a huge audience, numbering many members of the

* Berg told Herbert L. Peyser, in the last days of November "that he had still at least two months of work to do on the instrumentation."

diplomatic corps, which listened with straining intensity, cheered, stamped, and applauded." The writer is compelled to add that the applause may have been prompted by something else than "mere enjoyment of the music. Demonstrations of the sort have an edge of hysteria and recall the times when Italians shouted '*Viva Verdi*' and meant something else." The difficult song of Lulu was prepared by Maria Cebotari, but she was prevented from appearing "in the hope of sabotaging the performance," and a young singer from Vienna, Lillie Claus, ably took her place on short notice. The composer was not present.

Speaking with Berg at his home in Vienna, a few days before the performance, Herbert Peyser was assured that "his technical methods — including his use of certain learned forms of classicism — were not conspicuously different from what they had been in '*Wozzeck.*' But whereas what had principally fascinated him in '*Wozzeck*' had been the characteristic hue and atmosphere of the numerous short scenes, the thing that engrossed him in 'Lulu' was less the scenes than the multiplicity and the delineation of Wedekind's individual characters."

"It is music different from '*Wozzeck,*'" wrote Mr. Peyser after the performance — "a music of another profile, of bigger scale and longer line, a music which despite transient resemblances is one of different premises, different moods, different affinities. It probably lacks something of '*Wozzeck's*' sharp concentration and expressionistic quality — a fact doubtless postulated by the nature of its dramatic problem. In place of the spasmodic thrusts and the jagged outlines of Berg's previous opera, there are in such pages as the rondo and the adagio extended melodic spans, unforced continuity, suave contacts." The critics of Berlin found Mahler in the music.

The characters which Frank Wedekind furnished him in "*Erdgeist*" (1893), and whose misfortunes were continued in the "*Büchse der Pandora*" (1901), are certainly not lacking color, albeit of a lurid sort. In the nineties and the pre-war years of the present century, this artist in revolt was far ahead of his age, which was in process of digesting "the time-serving of Sudermann, the dreamy complaining of Hauptmann," the moral symbolisms of Ibsen. Wedekind was in open antagonism to these oblique or allusive styles. In calling a spade a spade, he chose the blackest, and called it by its name with almost hysterical insistence. He was looked at askance, even by liberal critics. "Life as seen through the medium of his plays," wrote Horace B. Samuels (in "Modernities," 1913) "is but a torrent of sex foaming over the jagged rocks of crime and insanity." He was too much for the delicacy of James Huneker, who wrote (in "Ivory, Apes and Peacocks") that he "emptied upon the boards from his Pandora-box imagination the greatest gang of scoundrels, shady ladies, master-swindlers, social degenerates,

circus people, servants, convicts, professional strong men, half crazy idealists, irritable rainbow-eaters — the demi monde of a subterranean world — that ever an astonished world saw perform their antics in front of the footlights." Percival Pollard (" Masks and Minstrels of New Germany," 1911) found in the closing scene of " Pandora's Box," " a brutality which would sicken a police reporter," but at least admitted that he had broken down certain artificial barriers and mannerisms of the theatre for once and all. " He at least has no cowardices of texts and teachings, no hymns to sing for humanity. — Whether the barriers of nicety and decency — to use words intelligible to the polite! — which Wedekind has kicked down can ever again be put up as permanently as before in art, is a fine question."

But Wedekind's day came, and with a vengeance, after his death, which occurred in 1918. Samuel A. Eliot, Jr., translator of Wedekind's plays into English, describes in an illuminating essay (the introduction to four plays entitled " Tragedies of Sex," 1923) , how an embittered and disillusioned central Europe, seeking the fundamental realities, embraced Wedekind — called him the " expressionist " of the hour.* Mr. Eliot, who traces our Eugene O'Neill back to beginnings in Wedekind, thus concludes his introduction:

" Always he dealt in will, in inner urges, often specifically in ' the hellish drive out of which no joy remains alive.' His characters, no matter how often balked, derided, or wounded, return to the attack until they are killed. Emotion is an inexhaustible force. The drama of opposed views, of contrasted attitudes on points of conduct or belief, can offer nothing so enthralling as this insatiable struggle for the most fundamental pleasures humanity knows — which never ultimately or for long are pleasures! And the same Satanic return to the attack, repeated efforts at destruction, are seen in Wedekind's own life, hurling play after play against conventional society. At last, after his death, conventional society broke down, and the forces of disruption honored him, and the confused masses sought in his other, Utopian, constructive work for light upon the society that is to come. To few writers is such posthumous homage given; by few can such a reversal of judgment be expected. Wedekind remained ever true to himself, his deeply divided, contrary self, now appearing through his plays, now vanishing again behind his characters, but always vividly alive; one could feel him, one had the sense of human passion and struggle, of something personally experienced and sweated out, in almost all his work. Hence, in the last analysis, his hold upon our later generation: we too want life, not literature — personality, not limpid art — original thought, even destructive and extravagant, not old truths, even the deepest, newly dressed. Wedekind, like Strindberg, like Andreiev, and like Shaw, meets these demands. If America should ever have reason to turn pessimistic, Wedekind will be waiting; and even as America is, in Wedekind she can find much that is vital, life-promoting, of immediate power and worth."

Frank Wedekind seems to have inherited more than a little of his

*At the moment, however, his plays are said to be under a ban.

vagabondage, his instinct for the stage, his intractability, his abnormal tendencies. For years he lived the life of a wanderer, a music-hall entertainer; he even served a jail sentence. He must have known at first hand many of the unsavory types he puts into his plays. He also composed popular songs, and it is one of them which Berg has used as a theme for his variations in "Lulu." Wedekind first attracted attention with "*Frühlings Erwachen,*" a play of adolescence, which Max Reinhardt successfully produced. "*Erdgeist*" followed. "*Die Büchse der Pandora,*" written years later, and not for the stage, brought upon him a suit for obscenity, but he was exonerated, and an actable version prepared and presented. Wedekind acted Schön in "*Erdgeist,*" and in "*Pandora*" he took with striking effect the brief but grim rôle of the murderous Jack. The playwright, so Mr. Eliot informs us, later published the two plays combined into one under the title of "Lulu." Since he omitted Act III of "*Erdgeist,*" and Act I of "*Pandora,*" making a five act play, his version must be radically different from that of Berg, who uses condensations of each act.

"EARTH SPIRIT"

Both plays revolve upon the misfortunes of Lulu, who in turn brings death or disaster to all who come near her. Her career is not unlike that of Lilly in Sudermann's "*Das Hohe Lied,*" with the difference that the appeal to our sympathies is far less bald—and far more powerful. Lulu, taken from the streets as a child by Schön, a newspaper publisher, far from young, is reared and used by him, and then married off, for convenience, to the doddering sensualist Dr. Goll. The husband has engaged the painter Schwartz to perpetuate her charms upon canvas. Walking in suddenly upon an amorous scene between Lulu and Schwartz, he is seized with an apoplectic stroke.

In the second act, we find her married, though not happily, to the artist, who can neither understand nor satisfy her. Lulu, although promiscuous, is not inconstant, her attachment and devotion to her first benefactor is undying—it also underlies each step of her tragic *débâcle*. Her husband, Schwartz, learns of her real character and affection for another and commits suicide. Schön, trying to escape her, has become conventionally engaged to a charming, "innocent child," but Lulu, finding this unbearable, exerts her power over him, which she can do because his mind is giving way to a "persecution mania." She compels him to write a letter, to her dictation, breaking the engagement.

In Act IV we find her married at last to Schön, but their union is miserable, for he is now aged and feeble, mentally unstable. Lulu, whose nature requires more than he can give her, surrenders herself almost mechanically to the advances of his son, whom nevertheless she does not really love. The elder Schön, discovering the degraded and humiliating situation into which he has fallen, presses a pistol upon her, saying that she must make an end of herself. But Lulu cannot do it. She is a creature of strong instincts, and among them is the instinct for life. She defends herself in a passionate speech ("Lulu's song" in Berg's suite). At this distraught moment, Schön discovers another suitor in hiding, and rushes toward him. The pistol is in Lulu's hand, and before

she realizes what she is doing, she has pressed the trigger, and her husband lies dead before her. As the play "*Erdgeist*" ends, Lulu has caused the death of three men. The last she really loved, and the last she murdered, despite a possible plea of "self defense." She faces execution.

"PANDORA'S BOX"

In the second play, Lulu's associates (and Pandora's mythological box could not have held a more motley and unprepossessing lot of malignant insects) conspire to rescue her from prison — each to gratify a particular kind of greed. The escape is contrived in this way. The Countess Geschwitz, a pervert whose devotion to Lulu is abject and pitiable, takes a nurse's training, purposely exposes herself to the cholera, transmits the disease to Lulu in prison, and when the prisoner is removed to a hospital, nurses her and changes clothes with her that she may run out to freedom. Lulu lives incognito with Alva Schön, whose father she has killed. But the leeches who would hesitate not a moment to hand her over to the police or to sell her to any terrible fate, strip the couple, by threats of exposure, of all the money they possess. The last scene discovers a miserable attic room where Lulu is living with Alva, and Schigolch (presumably her father — a vivid pauper-type who might have stepped out from Gorki's "Lower Depths"). They are reduced to want, and Lulu must walk the streets. Her last lover turns out to be a "Jack the Ripper." He makes of Lulu a summary and bloody end.

Alban Berg, planning his opera, has used in part all of the seven acts which comprise the two dramas of Wedekind. The first three acts of "*Erdgeist*" are compressed to three scenes, and become the first act of "Lulu." The last act of "*Erdgeist*" (the murder of Schön) opens the second act of "Lulu," and the first act of the "*Büchse der Pandora*" (Lulu's escape) completes Berg's second act. The hiatus between these two scenes is filled by Berg with the introduction of a cinema with music (the ostinato of the suite), showing Lulu's imprisonment. The last act of "Lulu" consequently comprises the last two of "Pandora's Box," condensed into two scenes. Each act of "Lulu" lasts an hour.

The score has an atonal, Schönbergian resemblance in the lack of key signatures, and the mark before every note of a sharp, flat, or natural; also in the indications, by signs, of the principal and subsidiary subjects. The Rondo, written for the orchestral suite from material in the operatic score, consists of an Andante and Hymn. The Ostinato (allegro) was written to accompany the film in Act II. The variations which follow the Song of Lulu * are used as an interlude. They are four in number: *Grandioso, Grazioso, Funebre,* and *Affettuoso.* The theme, as in d'Indy's Istar Variations, is exposed only at the end. It is a simple street ballad (borrowed from Wedekind, who wrote this sort of thing), finally stated by the wood-winds to give the effect of a hand-organ. The Finale is by turn *adagio sostenuto, lento* and *grave.* At the moment when Lulu meets her violent death, there are horrendous

* The "Song of Lulu" is inscribed "to Anton von Webern on his Fiftieth Birthday."

shrieks in the brass. The instrumentation is as follows: Two flutes and piccolo, 2 oboes and English horn, alto saxophone, 3 clarinets, 2 bassoons and double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass trombone and tuba, 4 kettledrums, bass drum, small drum, cymbals, tam tam, small gong, triangle, piano, vibraphone, harp and strings.

David Josef Bach, to whom Berg showed his music and described his purposes, writes of the score (in Modern Music, January, 1935):

"The orchestral investiture consists of triple wood and brass, and strings, harp, percussion, piano and vibraphone. If in '*Wozzeck,*' (which in no sense may be ascribed to the twelve-tone system) * the character of individual scenes may be said to have created the form, in '*Lulu*' this form-building function belongs to the character of each of the much more developed stage figures. We are indebted to the composer himself for an explanation of the idea of the opera and the way it has been carried out. In '*Wozzeck*' unity was given to many small scenes by the unity between character pieces and many musical forms, including those of absolute music. In '*Lulu*' the song forms are given preference (arias, recitatives, duets, trios, ensembles up to twelve voices). The orientation of the music rests on the human characters. For example, for the appearance of Dr. Schön the sonata form prevails; for Alva the rondo-form; for the tragic figure of the Princess Geschwitz the Greek Pentatonic. Nevertheless, unity of individual scenes, even of the individual acts is not sacrificed. This is especially marked in the meeting scene in the third act, and in the two scenes of the second, played in the same setting, Dr. Schön's residence. They are almost symmetrically constructed. The same characters are concerned in the dramatic events before the *peripeteia* as after. In the middle, after Dr. Schön's murder by Lulu, and before she is freed from prison, comes her capture and imprisonment, portrayed by a silent film with music. The music here is constructed in crab-fashion. This music of the entr'acte is at once the dividing and the unifying center of the whole work. It divides the fate of Lulu into a rising and descending line, and binds both together, where Wedekind separates them into two distinct parts. The twelve-tone scale lying at the foundation of the opera makes the unity of the music perceptible. Through division, changes of direction and transformations of this scale, variety is achieved; often the treatment practically involves leit-motives and leit-harmonies."

The "Song of Lulu" comes at the end of "*Erdgeist*" (consequently in the second act of "Lulu"). It is the frantic defense of a woman fac-

* Bach further explains this distinction in an article contributed to the Boston Transcript: "Berg made two settings of a poem by Theodor Storm, 'Schliesse mir die Augen beide,' one in 1900, the other in 1925; in between lies the whole development from tonal music to the twelve-tone system. In between, therefore, is the so-called 'atonal' music as a part of the development. Berg's opera, 'Wozzeck,' which is seventeen years older, is atonal, without yet being ordained according to the twelve-tone system. But it will not be long before we shall be able to see in 'Wozzeck' the 'Lulu' to come, and vice versa."

ing death. Her husband (Schön), at the end of his endurance, threatens to kill her, but she clutches the pistol:

"Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so wie ich gewusst habe, weswegen ich Dich zum Mann nahm. Du hattest deine besten Freunde mit mir betrogen, Du konntest nicht gut auch noch Dich selber mit mir betrügen. Wenn Du mir Deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin." *

It is a true picture of Lulu, whose principal failing was that she was avid for life, and ruthless in its pursuit. If her instincts were baleful, as the venom in the serpent, she but fulfilled the properties of her nature. There was no fundamental deceit in her, no pretence, no vengeful meanness. When her gaiety broke down under the pressure of villainous blackmail, there was no bitter recoil — only childlike terror. There is pathos in Lulu, but it is implied in her circumstances and actions — not sued for in the resounding, stagey speeches of a Camille.

After the shuddering chord of Lulu's ghastly disembowelment, the orchestra subsides into sombre concluding measures, while the singing voice is heard of the Countess Geschwitz, who is with Lulu at the end. She is dying, for the fiend has stabbed her in making his escape:

"Lulu!
Mein Engel —
Lass dich einmal seh'n
Ich bin Dir nah!
Bleibe Dir nah!
In Ewigkeit —" †

No great number of works have been written by Alban Berg, for, as Dr. Reich points out, "he is an extremely thorough artist, creating slowly." A piano sonata (1908), and four songs (to texts by Mombert and Hebbel) "are based on a Tristanesque chromaticism and on whole-tone successions." He crossed the inevitable Rubicon of tonal emancipation in his Three Orchestral Pieces (1914), after a tentative approach in his String Quartet. The Three Orchestral Pieces were his first work in the larger forms, for his other works of the time were Five Songs with Orchestra, and Four Pieces for Clarinet and Piano (these two works, according to Bach, lean toward impressionism).

These works might be considered by way of preparation for *"Wozzeck"* — the first full-length atonal opera. *"Wozzeck"* presented a problem in unification of style, for Berg applied what had been used

* "Don't call me worthless because men have killed themselves for me. You knew as well why you made me your wife as I knew why I took you for a husband. You had deceived your best friends to me, you could not well go on deceiving yourself with me. If you bring me as an offering the evening of your life, you have had in return the whole of my youth. I have always been what I have been taken for, and never tried to be anything else, and no one has mistaken me for anything but what I am."

† Wedekind does not quite end his play with this sentimental expression. The Countess, with her last expiring breath ejaculates a curse: "Verflucht!"

LIST OF WORKS

Played at the Evening Concerts

DURING THE SEASON 1934–1935

BEETHOVEN	Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"	I · November 15
	Symphony No. 5 in C minor, *Op.* 67	V · April 4
BERG	*Symphonic Pieces from "Lulu," Opera in Three Acts (after Frank Wedekind)	V · April 4
COPLAND	First Symphony	IV · February 28
HANDEL	Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)	V · April 4
HAYDN	Symphony in G major, No. 88 (B. & H. No. 13)	III · February 1
HOLST	Fugal Concerto, for Flute and Oboe, *Op.* 40, No. 2 (Soloists: GEORGES LAURENT, FERNAND GILLET)	IV · February 28
MENDELSSOHN	Symphony in A major, "Italian," *Op.* 90	II · January 3
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel	I · November 15
MOZART	Overture, "Marriage of Figaro"	I · November 15
SIBELIUS	Symphony No. 5	II · January 3
STRAUSS	Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), *Op.* 30	III · February 1
SZYMANOWSKI	*Second Concerto for Violin and Orchestra, *Op.* 61 (Soloist: ALBERT SPALDING)	II · January 3
TCHAIKOVSKY	Symphony No. 6 in B minor, "Pathétique," *Op.* 74	IV · February 28
TOCH	*"Big Ben," Variation Fantasy on the Westminster Chimes	III · February 1

*First performance in New York

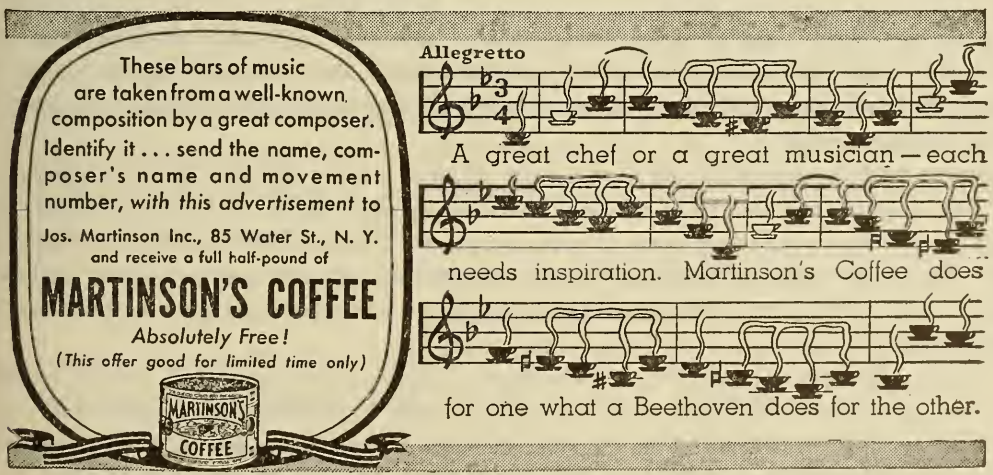
only in the small forms of chamber music to an opera on a large scale, with fifteen scenes. His point of departure was a fragmentary drama by the German poet, Georg Büchner (1813–1837). Its reconstruction into an opera meant not only the musical problem, but a considerable theatrical and textual scheme. The task occupied Berg (with an interruption on account of the war) from 1914 to 1920.

When Berg, the most quiet and unobtrusive of the Schönberg pupils, showed his friends a bulky finished manuscript of the greatest complexity, they were astonished and incredulous. This was pushing the Schönbergian dogma to ridiculous lengths of the unperformable and unobtainable. There was general surprise when a performance of orchestral excerpts was announced in Frankfort in 1923. The performance was an immediate success, to which was added the even greater theatrical success of the opera as conducted in Berlin, and many times repeated, by Kleiber. *"Wozzeck"* spread to twenty-five stages in Germany, and reached Vienna, Prague, Leningrad, Liège. New York first heard the Orchestral Fragments from *"Wozzeck"* under Kleiber and the New York Philharmonic Orchestra in October, 1930. Leopold Stokowski conducted a full stage performance in Philadelphia, March 19, 1931, and repeated his venture in New York.

After *"Wozzeck,"* the composer returned to the chamber forms, and wrote a Chamber Concerto for Violin, Piano, and Thirteen Wind Instruments, and a Lyrical Suite for String Quartet (1926), in which Bach finds an almost strict adherence to the twelve tone system. There is also an aria for soprano and orchestra, "The Wine," to a text of Baudelaire (1929).

The life of Berg offers no other matter for comment than the character and succession of his works. "Neither high honors, nor world-wide success," Dr. Reich has written, "distract this noble and modest artist from the conviction of his mission, or hinder his steady progress."

J. N. B.



THE *following dedicatory page, addressed by Alban Berg to Arnold Schönberg, appeared in a booklet written by the older composer's pupils and admirers on his sixtieth birthday. This page is headed:*

ARNOLD SCHÖNBERG
Zum 60. Geburtstag
(September 13, 1934)

G lauben und Hoffen — und Liebe zu der von Dir — wie kaum je — ge —
L ehrten deutschen Musik hast Du in mir einst erweckt.
A ber damit wuchs in mir auch zu — gleich der Glaube, die Hoffnung —
U nd die Liebe zu Dir, der Du als Meister und Freund
B eides mir: Freundschaft und Lehre geschenkt in drei der Dezennien
E iner Zeit, die durch Dich ewige Werte erhielt.

H eut, wo man fern Deiner Heimat und fern der Stadt auch, die — ach! wie
O ft und oft schon — verkannt den, der dann später ihr Stolz,
F ern der Nation sogar, deren Musik und Sprache Du Sprichst, . . .
F reudigst feiert Dein Fest, ist sich des ewigen Werts
N och kaum bewusst diese deutsche und österreichische Heimat.
U mso stolzer jedoch wird diese Heimat ein Jahr,
N ämlich: eintausendneunhundertundvierundsiebenzig feiern,
G läubig hoffend und das liebend, was heut' sie verkennt.

U ND so erübrigt sich mir, nur mehr auszusprechen die Bitte,
L iebster, teuerster Freund: Gab es Dezennien vorher
I mmerschon — galt's Deine Feste zu feiern — eins meiner Werke:
E ine Widmung vor zehn Jahren des "Kammerkonzerts,"
B otschaft des Schülers, wie die der "Orchesterstücke" vor zwanzig,
E ben so sei Dir heut' "Lulu," die Oper, geweiht!

Faith and Hope — and Love for German music, with your inimitable teaching, you once awakened in me. But with it there grew in me also Faith, Hope and Love for you — who as master and friend gave me both friendship and instruction through three decades, in which you upheld enduring values.

Today, far from your home and from the city which — ah, how often! — failed to appreciate one who later became its pride, far from the very country whose music and language you speak, today when your anniversary is being celebrated joyously, this German and Austrian home is scarcely aware of enduring values. All the more proudly will this home celebrate you in some future year — 1974 — confidently accepting and cherishing that which today it underestimates.

And so there but remains for me to make this request, most loved and dearest friend: just as at previous decennials there was one of my works to celebrate your anniversary, ten years ago with the dedication of the Chamber Concerto, twenty years ago with the Orchestral Pieces, as a message from a pupil — so today let "Lulu," the opera, be dedicated to you.

SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully

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labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death. It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious "*Akademie*" in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo, and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Something in the direct, impelling drive of the motto-like theme

which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the " immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicardi was the immortal beloved, on the grounds that one to whom Beethoven could find it in his heart to dedicate so " insipid " a piece as the F sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: " Thus fate knocks at the door " (Schindler), and that the notes were suggested to him by the call of the yellowhammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity. J. N. B.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris

Ravel, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." More than once, and notably in *"Le Tombeau de Couperin,"* speculation bore fortunate consequences. The composer was engaged on this particular project, first conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra — two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. The orchestral score bears no dedication other than that implied in the title. First performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920, it was introduced in this country by Pierre Monteux and the Boston Symphony Orchestra, on November 19 of that year.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* * *assez vif,* 2-4.

SYMPHONY IN D MINOR, NO. 4. *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipzig in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud."' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.'" P. H.

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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIFTH AFTERNOON CONCERT

SATURDAY AFTERNOON, *April* 6, *at* 2:30 *o'clock*

Programme

RAVEL Suite for Orchestra, "Le Tombeau de Couperin"

I. PRÉLUDE
II. FORLANE
III. MENUET
IV. RIGAUDON

SCHUMANN Symphony in D minor, No. 4, *Op.* 120

I. ANDANTE; ALLEGRO
II. ROMANZA
III. SCHERZO
IV. LARGO; FINALE

(Played without pause)

INTERMISSION

SIBELIUS Symphony No. 7 (in one movement) *Op.* 105

RAVEL Orchestral Fragments from "Daphnis et Chloé" (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Gewandhaus, Leipzig, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. At this concert selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf: —

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. John S. Dwight found many beauties in the new symphony; but he also said — and the year was 1857 — that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, *Op.* 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor — or, rather, A minor plagal — opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work — now in D major — with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage. Schneller (Più moto), in D major, 2-2.

P. H.

SYMPHONY NO. 7 (In One Movement), *Op.* 105

By Jan Sibelius

Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland

Completed in 1925, Sibelius' Seventh Symphony was performed in Helsingfors in that year, the composer conducting, and was first played in this country by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, and April 21, 1933.

Musical commentators in England (where there exists an especial fondness for Sibelius) have written interestingly of this symphony. Prof. D. F. Tovey has confessed to finding a singular appropriateness in the use of the Seventh Symphony (by means of gramophone records) as " 'slow music' during the recital of the flight over Mount Everest." He found no words more adequate to convey " the austere beauty and rare atmosphere of Sibelius' mature style " — with the difference that " Sibelius is by no means lacking in oxygen."

" That versatile if conservative critic, Mr. Punch, has already remarked that the word 'bleak' has been overworked by the exponents of Sibelius. That word might easily be overworked by admirers of Mount Everest or of the moon. For such things it is a jejune epithet, but we need not trouble to find a better. Only a real poet can afford to tell us that the sky is blue, and he probably will not need to call it azure. If the listener can put up with a good description of the flight over Mount Everest he need not be afraid of the bleakness of Sibelius.

" The listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it,

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Sibelius has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. Sibelius has not only mastered but made a system of that kind of movement which Wagner established for music-drama, and which the composers of symphonic poems before Strauss have often failed to achieve and have not always realised as essential to their problem. Moreover he achieves it in absolute music without appealing to any external programme. He moves in the air and can change his pace without breaking his movement. The tempi of this Seventh Symphony range from a genuine adagio to a genuine prestissimo. Time really moves slowly in the adagio, and the prestissimo arouses the listener's feeling of muscular movement instead of remaining a slow affair written in the notation of a quick one. But nobody can tell how or when the pace, whether muscular or vehicular, has changed.

" The beginning is in darkness, with adumbrations of more than one future theme. Dawn grows into daylight with a long-drawn passage beginning with violas and 'cellos and pervading the whole string-band in a kind of Mixolydian harmony, differing, like all Sibelius's modal harmony, from Palestrina's only in the boldness of its dissonances. The winds join towards the climax; and then the main theme is given out by the first trombone. Fragments of other themes, including figures of the introduction, follow; and the time quickens gradually, while one of the new figures gains ascendancy and eventually takes shape as a dance. The pace becomes wild and the modulations far-flung with a new sequential figure. Yet this muscular energy becomes absorbed quite imperceptibly into the vast cloud-laden air-currents through and over which the first theme returns in solemn adagio with C minor harmony. Again the pace increases and leads to new figures, scudding through the air. Sunshine emerges upon a song that would add *naïveté* to the most innocent shanties of the human sailors in Wagner's Flying Dutchman. This develops, like the earlier themes, with increasing energy and with several accessories. The last phase of the symphony begins with an accumulation of sequences leading to a presto on the home dominant which proves to be the accompaniment of the final return of the initial theme in its proper solemn adagio. With this, and with some of the introductory figures, the symphony ends in tones of noble pathos."

Another Englishman, Cecil Gray, considers the Seventh Symphony " one of the highest summits to which music has yet attained," in " sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's " Eroica " and Ninth symphonies.

"Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

J. N. B.

"DAPHNIS ET CHLOÉ" — Ballet in One Act — Orchestral Fragments *

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

BY JOSEPH MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris

FROM the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloe" until the season of 1912, when it was mounted in June at the Châtelet in Paris, Pierre Monteux conducting, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported. Meanwhile, the score had been published by Durand in the previous year, and the music, at least that part of it which is contained in the First Suite, was performed at a Châtelet concert, Gabriel Pierné conductor, on April 2, 1911.

Whatever its intrinsic qualities, the success of *"Daphnis and*

* The Second Suite was performed in Boston for the first time by this orchestra, December 14, 1917 (Dr. Karl Muck, conductor).

Chloé" as a ballet was impaired by a gathering storm within the company, a strain of cross purposes in which it was directly involved. Mme. Romola Nijinsky, in her fascinating life of her husband * relates circumstances of this dissension (and others) with every appearance of honest detachment. Michel Fokine's conception of "Daphnis and Chloe" came to be matched directly against Nijinsky's revolutionary experiments in Greek classicism as essayed by the young dancer in visualizing Debussy's *"L'Après midi d'un Faune."* The result was Fokine's resignation as the illustrious choreographer of the company. The subtle and conniving hand of the jealous Diaghileff is discerned in this event by Mme. Nijinsky. So far as he was concerned, she writes, "Fokine had become too dominant. Diaghileff never liked this, and, in all his artistic career, as soon as an artist attained a supreme position, he tried to pull him down. Because there must be only one reigning power, and that should be Sergei Pavlovitch Diaghileff. Yes, certainly he was interested in bringing forward a new *maître de ballet* to further a new school of choreography, but the other motive was always there behind. He made Bakst, and dropped Roerich and Benois for him. He raised Stravinsky and played him off against Prokoviev. He launched Massine and changed him for Dolin, Lifar, and others. And thus Bakst was cast away for Larionov."

Diaghileff was only too ready to listen to the youthful, but eager and challenging ideas of Nijinsky on Greek stylization and posture. There had been Fokine's *"Narcisse,"* based upon Imperial Ballet traditions of classical art, and with "Daphnis and Chloe" Fokine was now working on similar "decadent" lines. To Nijinsky, hitherto nothing more than a brilliant executant, he gave Debussy's "Faun" to design, and Nijinsky worked upon his bold schemes with characteristic pains and intensity, teaching entirely unprecedented steps and gestures, based upon ancient bas-reliefs, calling constant and cruelly exacting rehearsals. Fokine, who had not even been told of these encroaching activities until they were but too evident, was at work upon three new productions for the pending season in Paris: *"Tamara," "Dieu Bleu,"* and *"Daphnis et Chloé."* The reception of the first two, at the season's opening in the middle of May, was lukewarm, and as the date for *"Daphnis et Chloé"* drew nearer, he found that he was not allowed a sufficient number of rehearsals. "He asked Diaghileff for more rehearsals, but Diaghileff refused, saying that the troupe was already so much overstrained that they could not stand any more rehearsing. Three days before the *première* Sergei Pavlovitch (Diaghileff) suggested that they abandon 'Daphnis' entirely. Fokine begged for the three days, although he knew six or eight rehearsals were imperative. The choreography was extremely complex, particularly in

* "Nijinsky," by his wife, Romola Nijinsky (Simon and Schuster, 1934).

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the last scene, where groups of dancers rush in and out, and finally move to a reassembled climax. ' Daphnis ' had to be rehearsed even on the day of its first performance. Fokine was irritated and nervous. He had the feeling that his position as a *maître de ballet* was being undermined. He heard more news about *' Faune.'* Rumors were on foot that something utterly new was in formation. Nijinsky, as always, complied to all that Fokine requested of him, and gave an exquisite performance of a Greek youth in ' Daphnis.' But, in spite of this, the ballet itself failed to obtain a permanent success in the repertoire. Not one of the three novelties choreographically attained the standard of *' Carnaval '* or *' Spectre.' "*

The relations between Nijinsky and Fokine became strained to the breaking point, and instead of relieving the tension, Diaghileff aggravated it. Fokine left the company before the end of the season.

The ballet was produced in London, June 9, 1914 by the Russian Ballet at the Drury Lane Theatre. Fokine (then reinstated in the company) mimed Daphnis, and Mme. Karsavina, Chloe. Pierre Monteux conducted.

The Second Suite is thus identified with the ballet itself:

" No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx, whom the god loved.

" Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

" The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

" Joyous tumult. A general dance. Daphnis and Chloe."

J. N. B.

LIST OF WORKS

Played at the Afternoon Concerts

DURING THE SEASON 1934–1935

BACH, C. P. E. . . .	Concerto in D major for Orchestra (Arranged by Maximilian Steinberg) IV · March 2
BACH, J. S.	Concerto for Violin in E major (Soloist: VIOLA MITCHELL) II · January 5
BEREZOWSKY	*Concerto Lirico for Violoncello and Orchestra (Soloist: GREGOR PIATIGORSKY) IV · March 2
BRAHMS	Symphony in E-minor, No. 4, *Op.* 98 II · January 5
FRANCK	Symphony in D minor I · November 17
MALIPIERO	*Symphony (in four tempi, as the four seasons) II · January 5
MOZART	Symphony in G minor (K. 550) I · November 17
MIASKOVSKY	Sinfonietta for String Orchestra, *Op.* 32, No. 2 III · February 2
PROKOFIEFF	Suite from the Ballet "Chout," *Op.* 21 III · February 2
RAVEL	*Piano Concerto for Left Hand (Soloist: PAUL WITTGENSTEIN) I · November 17
	Orchestral Fragments from "Daphnis et Chloé" (Second Suite) V · April 6
	Suite for Orchestra, "Le Tombeau de Couperin" V · April 6
SCHUMANN	Symphony in D minor, No. 4. *Op.* 120 V · April 6
SIBELIUS	Symphony No. 7 (in one movement) *Op.* 105 V · April 6
STRAUSS	"Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35 (Soloists: GREGOR PIATIGORSKY, JEAN LEFRANC) IV · March 2
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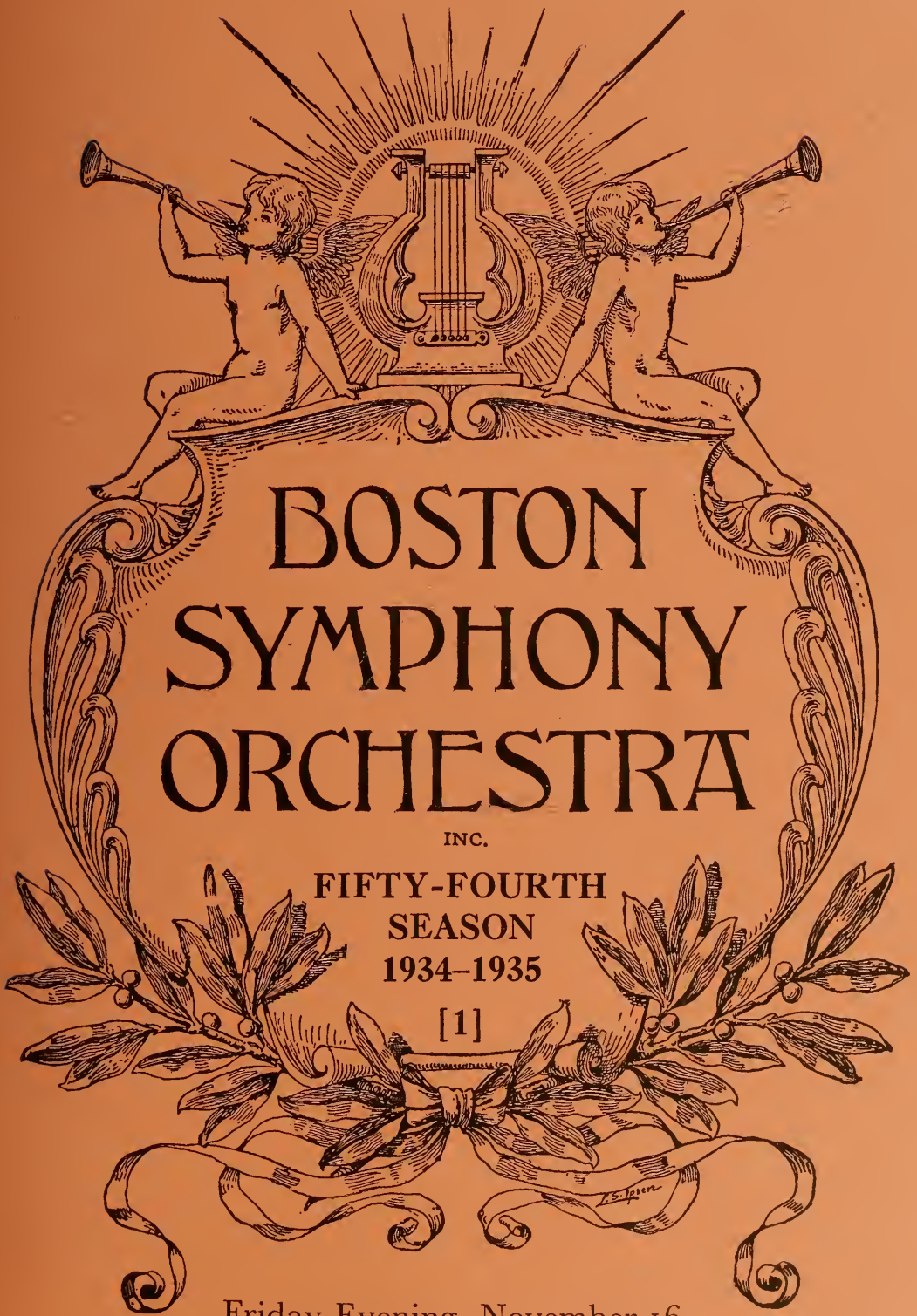
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ARTIÈRES, L.
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CAUHAPÉ, J.
AVIERINO, N.
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VAN WYNBERGEN, C.
DEANE, C.
JACOB, R.
GROVER, H.
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BEDETTI, J.
ZIGHERA, A.
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BARTH, C.
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MARJOLLET, L.
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KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

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LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

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ALLARD, R.
PANENKA, E.

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SPEYER, L.

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Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

FRIDAY EVENING, *November* 16

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 16, *at* 8:15 *o'clock*

Programme

SCHUBERT Ballet Music from "Rosamunde" (Ballet No. 1)

SCHUMANN Symphony in D-minor, No. 4, *Op.* 120

Introduction; Allegro; Romanza; Scherzo and Finale

(*Played without pause*)

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. ALLEGRO NON TROPPO
II. ADAGIO NON TROPPO
III. ADAGIETTO GRAZIOSO, QUASI ANDANTINO
IV. ALLEGRO CON SPIRITO

FIRST BALLET FROM THE INCIDENTAL MUSIC TO THE DRAMA "ROSAMUNDE," *Op.* 26

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828

ROSAMUNDE, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783–1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back

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the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

SYMPHONY IN D MINOR, NO. 4. *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

THIS symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipzig in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipzig, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will

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be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal

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work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organpoint appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

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The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, *Op.* 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor — or, rather, A minor plagal — opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work — now in D major — with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fan-

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tasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently,

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you before hand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new sym-

* She had teasingly upbraided him for spelling "symphony" with an 'f.'

phony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorff in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straight-forward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

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The plan outlined in that letter has been carried out and a Society has been organized known as the "Friends of the Boston Symphony Orchestra," with one of the Trustees as Chairman. Those contributing in either large or small amounts to the maintenance of the Orchestra become members of this organization for this year and are enrolled as such.

The Trustees' letter is now being mailed to subscribers to seats at the Concerts of the Orchestra in Brooklyn and elsewhere, who, we believe, will welcome the opportunity to join in providing for its requirements.

The Trustees desire to express their very deep appreciation of the keen interest which these periodic visits of the Orchestra invariably inspire. Through the organization of the Society of "Friends of the Boston Symphony Orchestra" they hope that a still more intimate contact may be established with the friends and patrons of music in the various cities where the Orchestra gives its performances.

Bentley W. Warren
President, Board of Trustees

November 12, 1934

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In this way did the critics industriously increase the obscuring smoke of partisan controversy. Any readers who may have been able to continue with equanimity after this introduction, would have found the following description of the work, an estimate which (excepting the slight upon the slow movement) time seems essentially to corroborate:

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

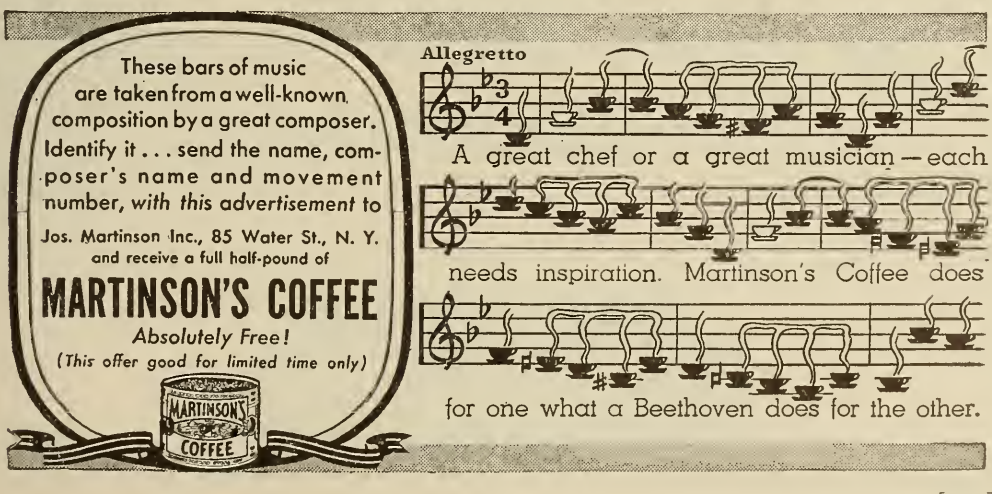
"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid,

and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth — the earth that laughs and blossoms in the vernal months."

The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

J. N. B.



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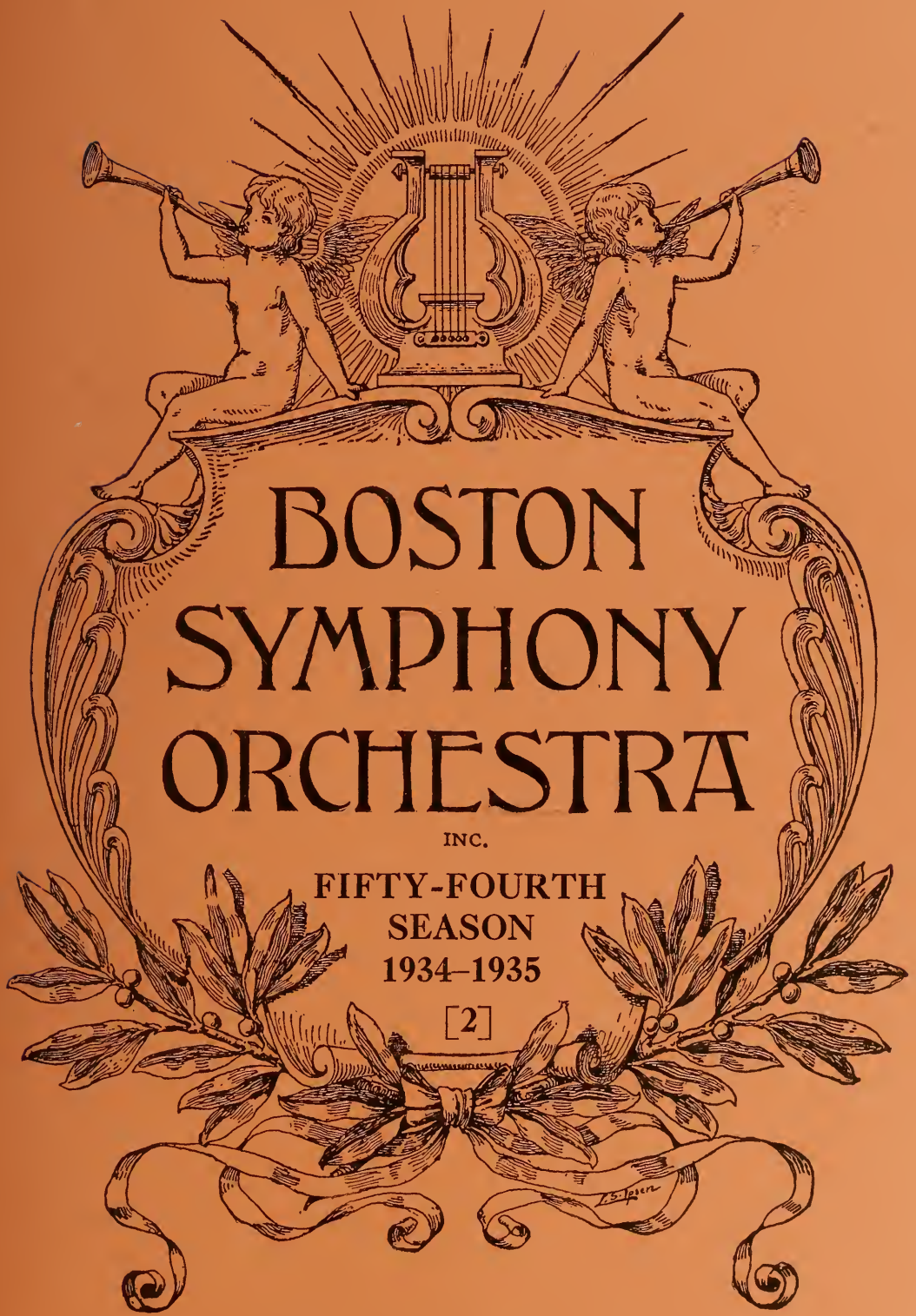
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[2]

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Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

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ALLARD, R.
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BATTLES, A.

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SPEYER, L.

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VALKENIER, W.
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FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

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Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

FRIDAY EVENING, *January* 4

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

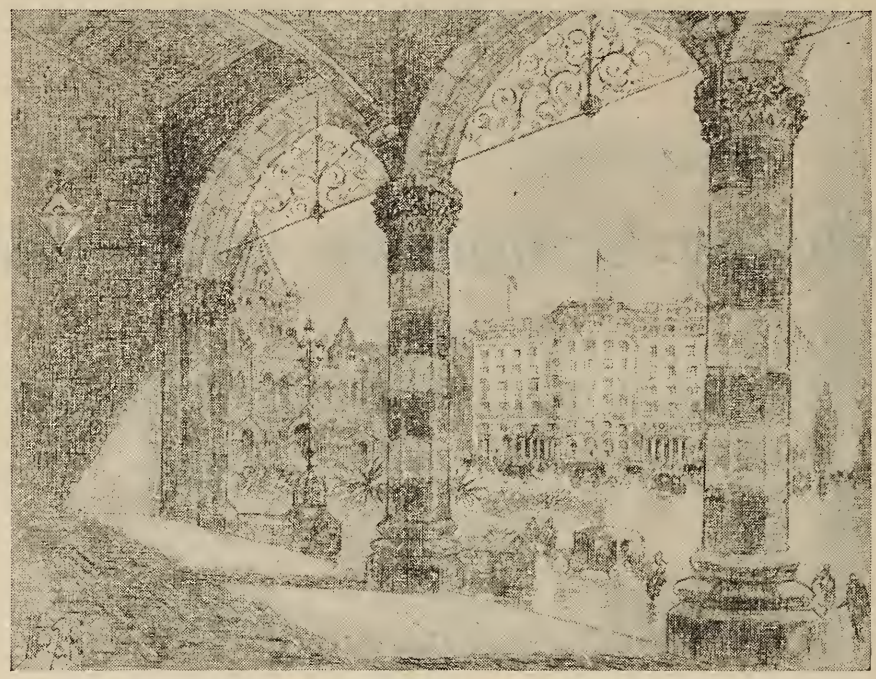
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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 4, *at* 8:15 *o'clock*

Programme

MOZART "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

I. ALLEGRO
II. ROMANZA: ANDANTE
III. MENUETTO: ALLEGRETTO
IV. RONDO: ALLEGRO

SZYMANOWSKI . . . Second Concerto for Violin and Orchestra, Op. 61

I. MODERATO MOLTO TRANQUILLO
II. ANDANTE SOSTENUTO
III. ALLEGRAMENTO; ANDANTINO; TEMPO I

INTERMISSION

FRANCK Symphony in D minor

I. LENTO. ALLEGRO NON TROPPO
II. ALLEGRETTO
III. ALLEGRO NON TROPPO

SOLOIST

ALBERT SPALDING

[STEINWAY PIANO]

"EINE KLEINE NACHTMUSIK": SERENADE FOR STRING ORCHESTRA (K. 525)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THIS music was composed at Vienna, August 10, 1787. There are four movements: —

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

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SECOND CONCERTO FOR VIOLIN AND ORCHESTRA
Op. 61

By KAROL SZYMANOWSKI

Born at Timoschkova, Kiev in 1883; now living at Zakopane-Tatra, Poland

SZYMANOWSKI, most prominent of living Polish composers, has dedicated his Second Violin Concerto "*à mon ami* Paul Kochanski." The Polish violinist was engaged to perform this work with the Boston Symphony Orchestra last season, a prospect which was nullified by his untimely death on January 12 (in New York). He had nevertheless given this score its first performance and the only one of which there is any record at hand in Warsaw, October 6, 1933, with the Philharmonic Orchestra under the direction of Georg Fitelberg. At the end of the score is inscribed "Zakopane," indicating that it is the product of the Polish mountain country where the composer is said to dwell, deriving his inspiration from the natural beauties about him.

It is interesting to note that the cadenza which occurs in the first movement was written by Paul Kochanski. The composer uses 2 flutes, 2 oboes, 2 clarinets, bassoon and contra bassoon, 4 horns, 2 trumpets, trombone and tuba, cymbals, triangle, bass drum, small drum, piano,

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timpani and strings. The first movement is marked moderato molto tranquillo; the second, andante sostenuto, followed by an animato which introduces the cadenza. The Finale follows without a break; an allegramente (molto energico) ; allegretto tranquillo; andantino molto tranquillo. The movement ends with the initial tempo — allegramente, animato.

Szymanowski's Second Symphony (in B flat major, opus 19) was introduced to these concerts by Pierre Monteux, January 20, 1922, in what was the first American performance of the work. The composer was present. (The orchestra played the symphony in New York February 2, 1922.) The Third Symphony, " The Song of the Night," was performed by the Philadelphia Orchestra in its own city, November 19, 1926, and by the Chicago Orchestra, November 7, 1930. The First Violin Concerto was performed by the Cleveland Orchestra on November 3, 1927, with Paul Kochanski as soloist, and in Chicago on February 10, 1928. The *Symphonie Concertante* No. 4 for Piano and Orchestra had its first American performance in Cleveland, November 2, 1933, with Severin Eisenberger as soloist.

Szymanowski is one of those composers of importance about whom there is surprisingly little information available to those not conversant with his own language. An article by his countryman, Zdzislaw Jachi-

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mecki, which appeared translated into English in the Musical Quarterly for January, 1922, is an informative but a curious mixture of ardent good-will and open dismay at the composer's more recent independent paths.

"Foremost among the musical compositions written in Poland within recent years are the works of Karol Szymanowski. He first appeared before the public as a composer in 1905, but at that time fourteen unpublished works had accumulated in his desk. . . . In 1900, our composer began to write his first poems for the piano, without the guidance of a master and unprepared by serious schooling. The young man had grown up in a truly artistic atmosphere in the house of his father, a country gentleman, where none but the best classical and romantic composers were given a hearing. And there, removed from the narrowing influence of any particular school, and in close and continual contact with nature, his mind was formed, like that of Walther von Stoltzing, by the study of the works of the great composers of the past. The great beauties of nature, the broad landscape of his native country, were the inspiration and the background for his first lyric essays. These works were the musical expression of that landscape. Left to himself, Szymanowski mastered, unaided, the technical means involved in the utterance of his subtle impressions. The first piano preludes portrayed with absolute faithfulness the spiritual pro-

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file of the youth of eighteen. The nine short pieces of this Opus 1 were written from 1900 to 1902. As we have remarked, the public of Poland first became acquainted with the new talent in 1905." Mr. Jachimecki reports that " the mood of these pieces is habitually sad and tender, but at times it bursts into full flame, and becomes dramatic. Their elegance, lyric sincerity, freedom from influences brought general admiration." The writer recalls no Polish music since Chopin that " reaches their level."

Szymanowski next turned to songs — a form which he has pursued intermittently through his fruitful career. Mr. Jachimecki considers them first attempts, inferior in quality to the piano preludes — " he had not yet solved the mysteries of the vocal art."

In 1903, the composer sought technical equipment for more ambitious writing, and went to Zygmunt Noskowski. The result seems to have been an intense absorption in counterpoint and an outbreak of piano music bristling with fugues and variations. 1905 brought the first piano sonata, a violin sonata, more songs, and the first orchestral attempt — a Symphonic Overture, Op. 12. Warsaw at that time was the abject and willing victim of the sorceries of Richard Strauss, and Szymanowski proved no exception. His first opera, " Hagith," written in 1912–1913, was redolent of " Salome " and " Electra." The First Symphony, of 1906, was a sort of declaration of war with technical tradition. Mr. Jachimecki dismisses it as a complicated and over-elaborate work. The songs written at this time were even more dissonant, and the writer made no pretense of following him. " Personally, I believe that the principles of true art and the true conception of the song form are violated in this style of vocal writing, in which the voice must force its way through the thorny brush of dissonances, and instead of presenting a really beautiful and expressive melodic outline, gives us merely a

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painful contortion of melody. Perhaps future generations will not bear me out in this opinion, but at present there are few singers who manifest any inclination to sing Szymanowski's Op. 17."

"Penthesilea," for voice and orchestra (1907–1910) was shortly followed by the Second Symphony, Op. 19. "Without exaggeration we may pronounce this magnificent work the finest flower in the field of symphonic music in its day. After the few years that have elapsed since then, this is very clearly to be seen. . . . The crowning glory of the work," Mr. Jachimecki considers, "is the theme with variations in the second movement, the creation of a marvelous sweep of inspiration."

The Second Piano Sonata which came immediately after the Second Symphony, Mr. Jachimecki finds the work of "a modern Beethoven. There is in this work something of eternal beauty, and although it is intensely modern in spirit and in its material, it reflects none of the conventions in vogue in 1910. A great personality speaks in every measure of the sonata." Then came several groups of songs of which settings of poems by the Persian Hafiz are outstanding. In the Opera "Hagith," "Szymanowski confides the chief task to the orchestra. Its part is rich in texture, and the instruments are made to yield their utmost in effect. Dissonance prevails almost without interruption throughout the work. The human voices move in the most difficult intervals, for the most part in glaring contrariety to the harmonies of the orchestra."

"Hegith," however, "does not mark the last step in the evolution of Szymanowski's musical style. The opera is merely a turning point in his art. He kept intensifying the means of emotional expression in his successive works and finally reached a stage of hypersensitiveness in which even the most subtle harmonies and chromatic progressions, founded on the aesthetic principles of consonance and dissonance, no longer sufficed him." One might become alarmed at the information that he has joined the ranks of "a new system which is at present a veritable chaos," until one reads further that these ranks of the fallen also include "Stravinsky, Busoni, Schönberg, Ravel, Malipiero, and the rest." Szymanowski is too much of a true musician, Mr. Jachimecki assures us, to fall into "the musical futurism of a Malipiero, or into the musical 'dadaism' of some of the piano pieces of Schönberg and others."

The writer counts seventeen works by Szymanowski during the war period, notably the Third Symphony with chorus and tenor solo, "The Song of the Night," Op. 27, the First Violin Concerto, Op. 35, and a second set of Hafiz Songs. After the war, the composer made a renewed study of the possibilities of the violin, and wrote a number of pieces for that instrument. Further vocal works, and the Third Piano Sonata, Mr. Jachimecki describes as "absolutely revolutionary" in character.

"Among the virtuosos," he adds finally, "who have done most to spread Szymanowski's fame are the singer Stanislawa Szymanowska-Bartoszewicz (the composer's sister), the orchestra conductor Gregor Fitelberg, the pianists Arthur Rubinstein, Harry Neuhaus and Jascha Dubianski, and the violinist Paul Kochanski."

Szymanowski's Opera "King Roger" was performed in Warsaw in 1926. His ballet "Mandragora" was produced in Chicago by the Allied Arts, Inc., November 8, 1925. There is another Polish folk ballet "Harna." Szymanowski composed his *Symphonie Concertante* in the latter part of 1932. It was first produced in May 1933, like most of his orchestral scores, by Georg Fitelberg in Warsaw, the composer playing the piano part. Herbert Elwell on the occasion of the performance of this work in Cleveland, November 2, 1933, wrote in the orchestra's programme notes that "this brilliant composition owes its inspiration primarily to the folk spirit of his native land, and it vibrates generously with the robust, vivacious temper of the Polish mountaineers. While none of the themes appear to be literal translations of Polish folk tunes, they have, nevertheless, a highly indigenous character and evoke a rural atmosphere from which the wit and sentiment of a simple, carefree people speak with signal potency." The composer appeared in this score in Paris under Pierre Monteux in February 1934, when it was described "as based on the wild dances of the Carpathian mountain dwellers."

J. N. B.

ALBERT SPALDING

Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His appearances in Boston with the Boston Symphony Orchestra at the regular concerts are as follows:

1917. January 12. Beethoven's Concerto.

1919. October 17. Dvořák's Concerto.

1922. December 22. Dohnányi's Concerto (First time in Boston).

1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).

1927. December 2. Brahms' Concerto.

1933. January 13. Mozart's Concerto in D major (K. 218), and Chausson's "Poème," Op. 25.

1934. December 28. Szymanowski's Second Concerto, Op. 61.

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

* D'Indy lists the Symphony as having been begun in 1886.

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Dr. SERGE KOUSSEVITZKY, *Conductor*

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"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from

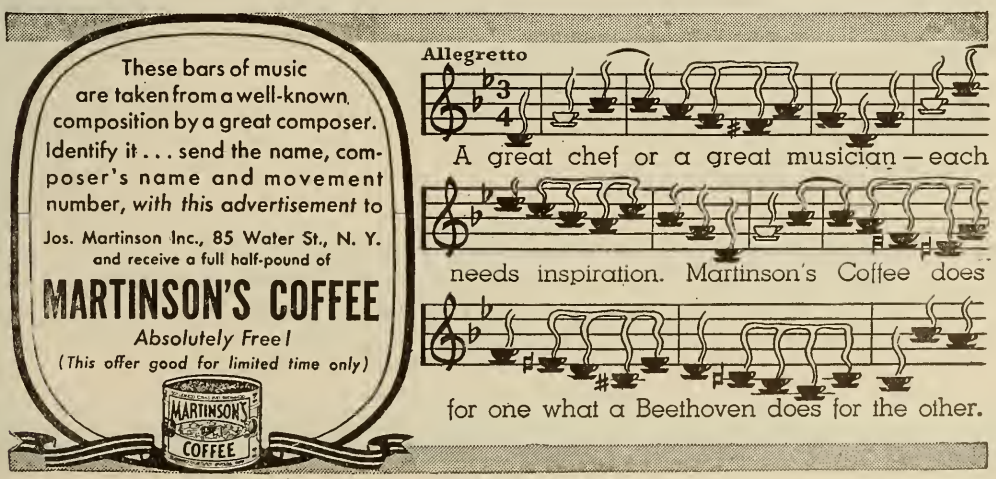
eleven until two!) . He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these impostors by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

J. N. B.



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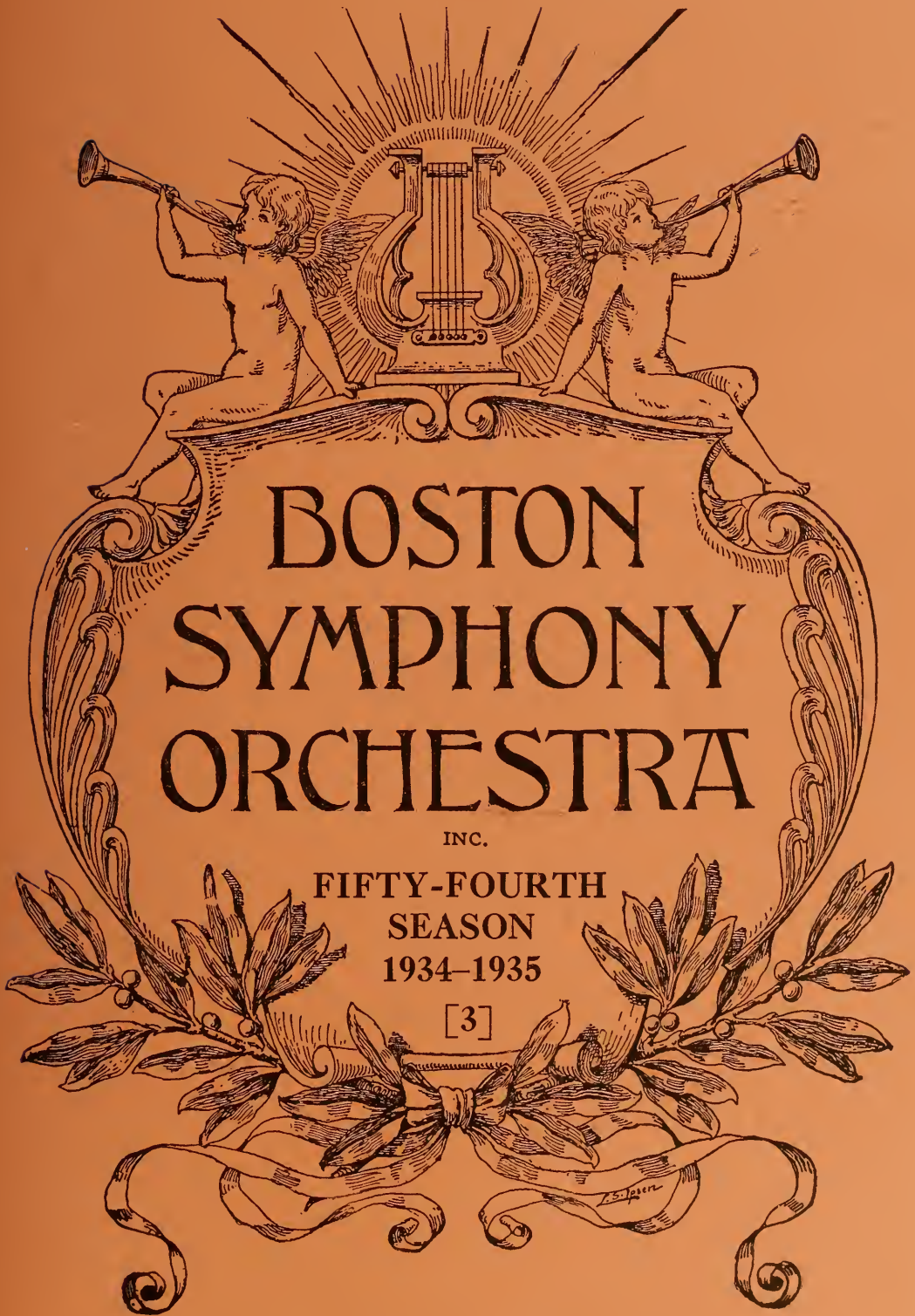
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Concert Bulletin of the Third Concert

THURSDAY EVENING, *January* 31

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

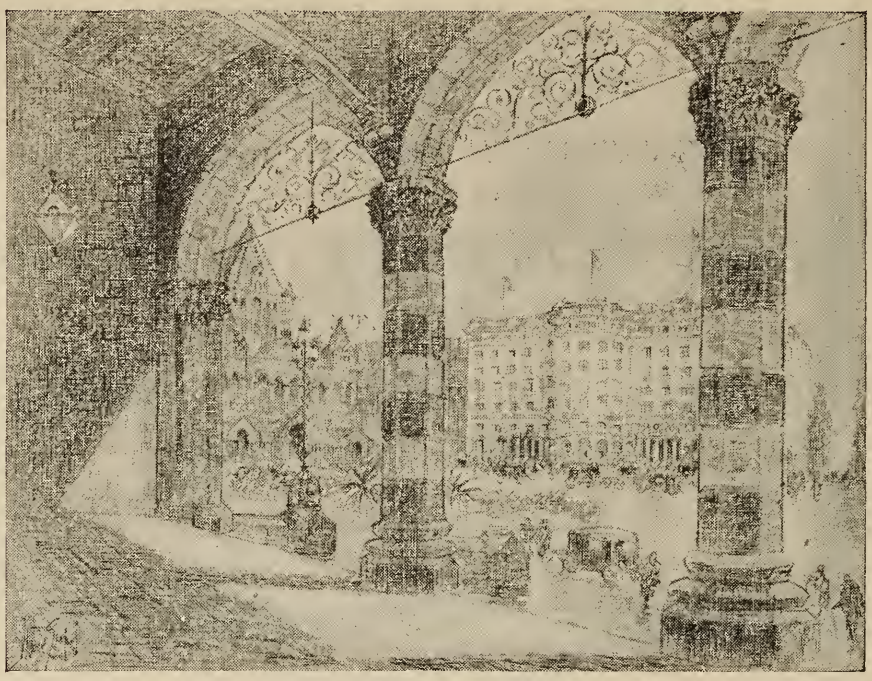
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THIRD CONCERT

THURSDAY EVENING, JANUARY 31, *at* 8:15 *o'clock*

Programme

BEETHOVEN Overture to "Leonore" No. 3, Op. 72

SIBELIUS Symphony No. 5 in E flat major, Op. 82

I. TEMPO MOLTO MODERATO; ALLEGRO MODERATO

II. ANDANTE MOSSO, QUASI ALLEGRETTO

III. ALLEGRO MOLTO: UN POCHETTINO LARGAMENTE

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN'S opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly (*"Léonore; ou L'Amour Conjugal,"*) was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was

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not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore" No. 2, was performed.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long

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time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet

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signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The key of the "Leonore" Overture No. 3 is C Major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii, of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

P. H.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JAN JULIUS CHRISTIAN SIBELIUS

Born at Travastehus, Finland, December 8, 1865; living at Järvenpää

WHEN Sibelius was a new and unaccustomed voice in music, his early symphonies were each found to be weighted with a drab coloring and an unrelieved melancholy. The sobriety which is still generally admitted in the Fourth Symphony was equally attributed to the First and the Second when these works were first heard.* Now, much of what was once taken by the non-Scandinavian hearer as the utterance of dark despair, is transformed with familiarity into something actually sensuous and not far from amiable.

Lawrence Gilman noted this Anglo-Saxon fallacy in 1921, when the Fifth Symphony,† since described by the enlightened Cecil Gray as "a sunny, genial work throughout," was first performed in London. Mr. Gilman amused himself collecting the adjectives then liberally bestowed in the press: "dour," "bleak," "harsh," "rugged," "angular," "reticent," "cold," "gray," "austere," "sad," "drastic," "severe," "bare," "lonely," "trenchant."

"Yet there are pages in this Fifth Symphony of his that exhibit an unaccustomed spontaneity and expansiveness, a large simplicity and directness. Some liberating and clarifying influence seems at times to

* After the first performance of the Second Symphony in Boston, a newspaper carried the headline — "Cheer Up, Sibelius!"

† This symphony was written just before the war, played in Helsingfors in the spring of 1914. The composer later withdrew his score for long and careful revision, and it was performed in its new form in Scandinavian cities in 1915 or 1916. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, and January 26, 1934.

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have touched it — the northwest blowing off the sea, or the memory of a horn-call among the hills. This quality was not unnoticed in London when the symphony was first played there. Amid the accustomed stereotypes that insisted upon its 'bleakness,' 'dryness,' 'gauntness,' 'reticence,' 'harshness,' there were some who recognized in this music a more generous spread of line, a greater frankness, a less hampered melodic speech."

The Fifth Symphony, Cecil Gray finds in complete contrast to "the brooding gloom and sombre melancholy which is the spiritual key-note of the Fourth." "The terseness, economy, and extreme concentration of thought," which characterizes the Fourth are not to be found in its successor. "If the Fourth is a White Dwarf, in fact, the Fifth is its opposite, a Red Giant, a Betelgeuse of music, a huge work in which the substance is highly attenuated and rarefied. The four movements of the former amount to a bare 68 pages of full score, the three of the latter to 136 — exactly double. Not that it lasts twice as long in performance; two of the movements of the Fourth are in slow *tempo,* whereas none of those in the Fifth are, but that in itself only serves to emphasize more strongly the profound difference in character between the two works.

"The Fifth Symphony constitutes a relaxation from the tension and severe discipline of the Fourth as regards mood, form, and style, but apart from the reinstatement of the third trumpet, which had been dropped in the Fourth, the instrumental forces remain the same." The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

~

"The first two movements," writes Mr. Gilman, in a characteristically illuminating analysis, "though they are distinct in mood and character, are integrated by community of theme, after the fashion instituted by Schumann and popularized by César Franck.

"The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (molto moderato, E-flat, 12–8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (Allegro moderato, ma poco a poco stretto, B major, 3–4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, and sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.

"In the slow movement (Andante mosso, quasi allegretto, G major, 3–2) the somewhat unpromising theme is developed with much resource-

fulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a movement of singularly rich expressiveness (an odd detail is the elaborate use of an *appogiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme).

"The Finale is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us. The violas announce the first subject (Allegro molto, E-flat, 2–4) under an agitated figure for the second violins *divisi,* and the first violins continue it. Woodwind and 'cellos sing a more impassioned theme against chords of the other strings and horns. A passage in G-flat major, *misterioso,* for the muted and divided strings alone (violins in eight parts), leads to the superb coda — *un pochettino largamente* — in which the music achieves a gradual amplification and heroic emphasis, with the brass chanting a strangely intervalled figure against a syncopated accompaniment figure of the strings. The end is triumphant."

J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

Promenade. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel*

modo russico." The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

Gnomus. There seems reason to dispute Riesemann's description: " the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: " the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. " Bydlo " is the Polish word for " cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a " folk-

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the " Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the " Pictures." " We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

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song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff.* Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

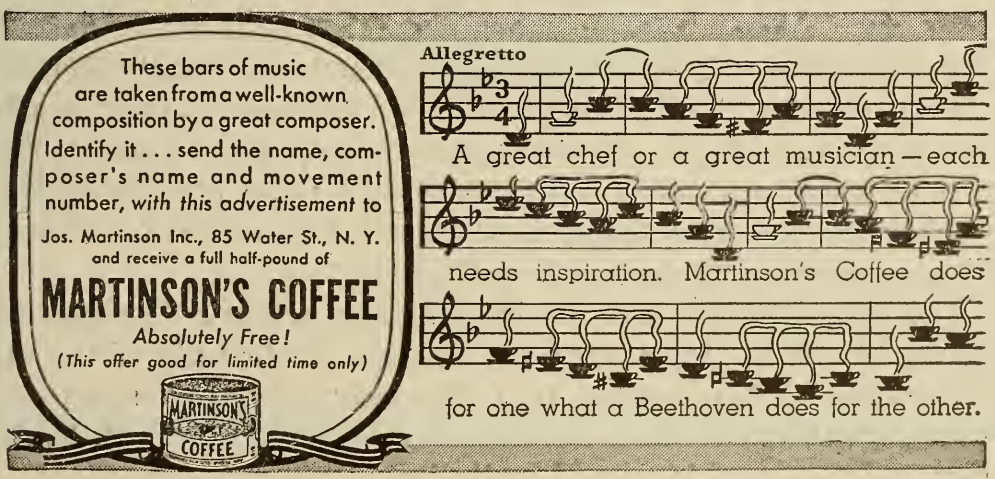
massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter



rebellion against fate — a truly Russian document which might have been lifted, word for word, from *"The Brothers Karamazov."*

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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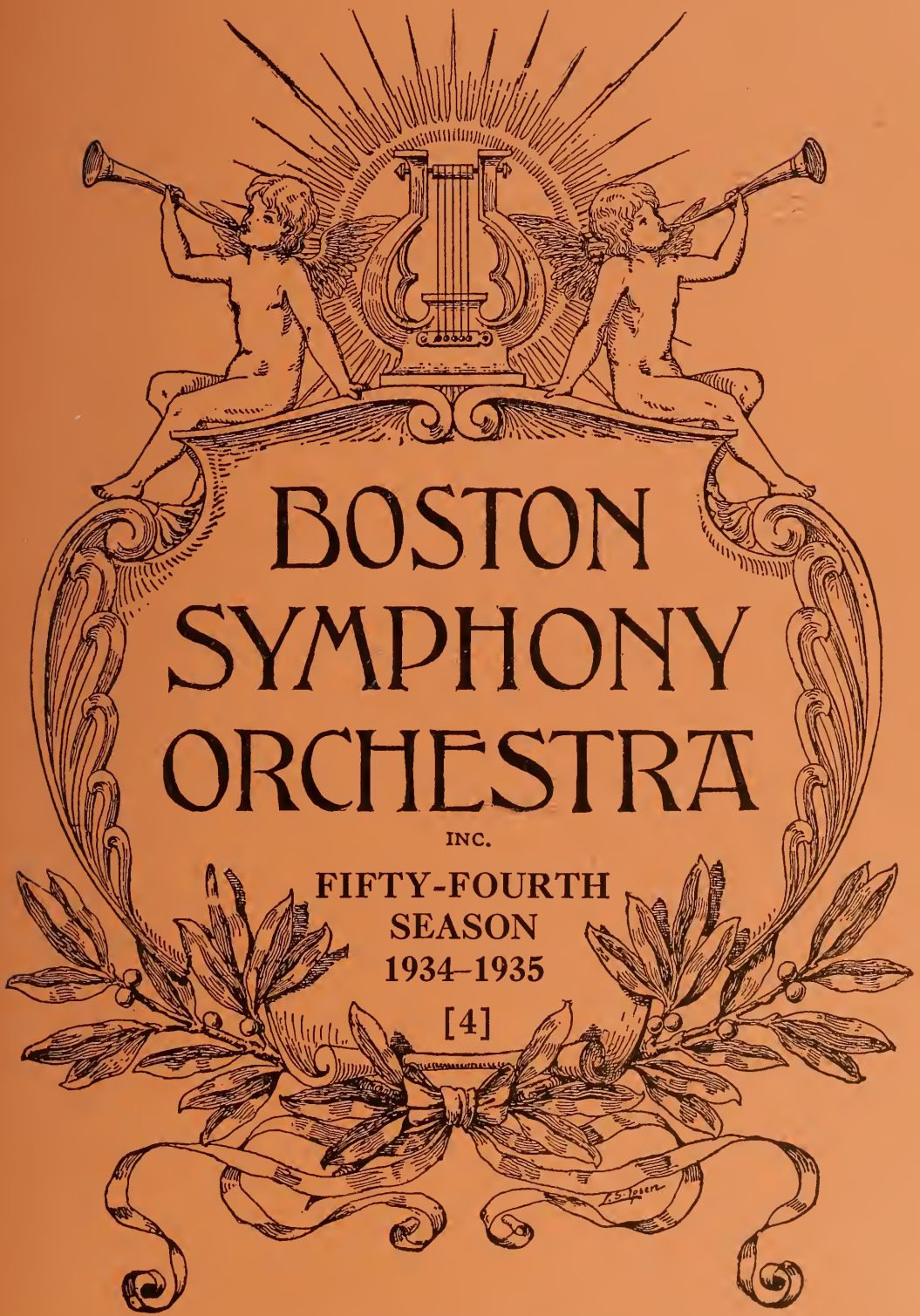
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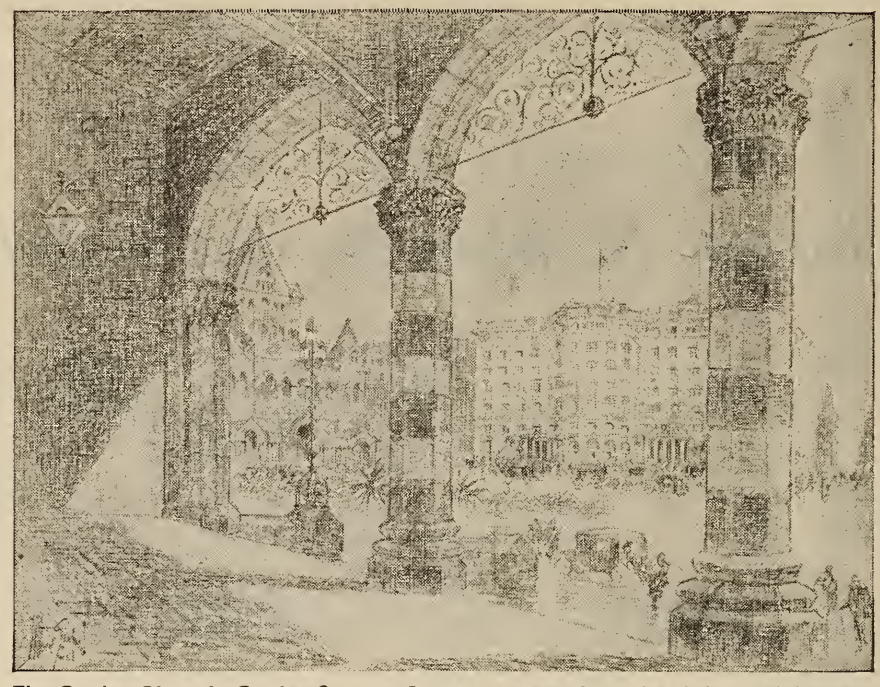
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Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

FRIDAY EVENING, March 1, *at* 8:15 *o'clock*

Programme

Bach, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

I. ALLEGRO MODERATO
II. ANDANTE LENTO MOLTO
III. ALLEGRO

Brahms Variations on a Theme by Joseph Haydn, *Op.* 56*a*

INTERMISSION

Strauss Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), *Op.* 30

CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG

By Carl Philipp Emanuel Bach

Bach, born at Weimar, March 18, 1714; died at Hamburg, December 14, 1788
Steinberg, born at Vilna, June 22, 1888; now living

Dr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola da gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged the concerto for flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed at concerts of the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, on October 24, 1924; December 10, 1926.

Steinberg, after graduation from the Gymnasium in 1901, attended the University at St. Petersburg until 1906, and the Conservatory until 1908. His teachers at the Conservatory were Rimsky-Korsakov and Glazunov. He became a teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments of Steinberg's bal-

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let in 1907 at a concert of the Royal Music Society. The list of Steinberg's works comprises two symphonies: No. 1 in D, Op. 3; No. 2, B-flat minor, Op. 8; Dramatic Fantasie, Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks" for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

~

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their

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orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and

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ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style." P. H.

VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of a symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The Hamburg John the Baptist realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

The first performance took place at Vienna on November 2, 1873,* when Dessoff conducted the Philharmonic. The reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethovener.*" The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

* The first performance in Boston is on record as having been given by Theodore Thomas's Orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place Dec. 5, 1884. They were last performed by this orchestra at a Brahms Festival Concert (Wednesday, April 26, 1933). The last performance in the regular series was November 11, 1927.

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in the State Library at Berlin, is inscribed "*Divertimento mit dem Chorale St. Antoni.*" No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870 — a seed well chosen, and fortunately planted.

Brahms takes over Haydn's key of B-flat, and leads off in the spirit of the original by announcing his theme from the oboes, bassoons, and horns.* For Haydn's serpent, he substitutes the more modern double bassoon, and strengthens this bass part by the deep strings, pizzicati.

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass, — "a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

* Haydn scored his divertimento for 2 oboes, 2 horns, 3 bassoons, and serpent.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle, and strings.

Brahms had a way of making four hand piano arrangements of his orchestral works, in this wise imparting their contents to his chosen friends in advance. The four symphonies were each thus disclosed to an invited circle in Vienna before their orchestral performance, Brahms and Ignatz Brüll playing them as piano duets. The early Piano concerto in D minor once existed and was privately played in a two pianoforte version, and the Haydn variations, by exception, actually found publication as a piece for two pianofortes (op. 56-B). If, as is probable, the orchestral form was written first, the piano form may have been a "reduction" originally intended by Brahms for his perpetual musical evenings.

Max Kalbeck, who could have saved some unavailing space in his eight volume Life of Brahms by refraining from far-fetched interpretations, has afforded exceeding delight to later writers by reading the temptations of St. Anthony into particular variations. "He thought," says Lawrence Gilman, "that the charming Seventh Variation, the *Grazioso* episode in B-flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, 'the most atrocious because the sweetest.' He found here 'the quintessence of human voluptuousness.'

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Philip Hale is here reminded by Kalbeck of the man " of meagre aspect with sooty hands and face seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers."

J. N. B.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung* (*frei nach Friedrich Nietzsche*) *für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

Zarathustra stepped down from the mountains. After strange talk



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with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto " the folk: *I teach you beyond man.** Man is a something that shall be surpassed.

. . . " ' What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

" The scene of ' Thus spake Zarathustra,' " says Dr. Tille, " is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them

* " Overman," or, as George Bernard Shaw prefers, " Superman." Muret and Sanders define the word " Uebermensch ": " Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

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his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

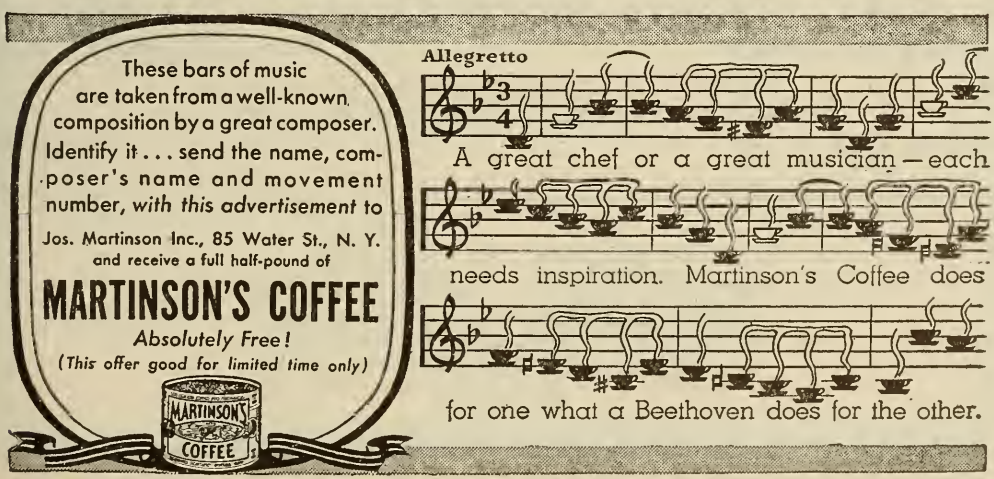
Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

~

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).



"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent).

"TANZLIED." The dance song begins with laughter in the woodwind.

"NACHTLIED" ("Night Song").

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

P. H.

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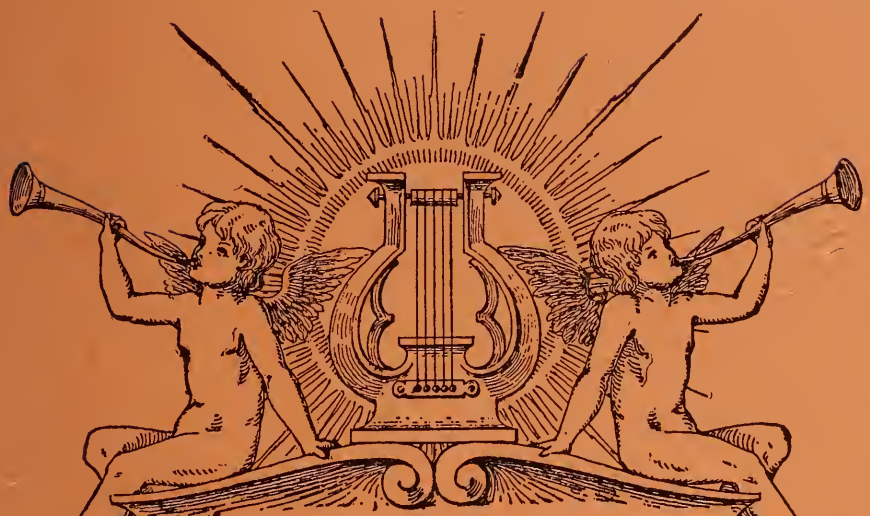
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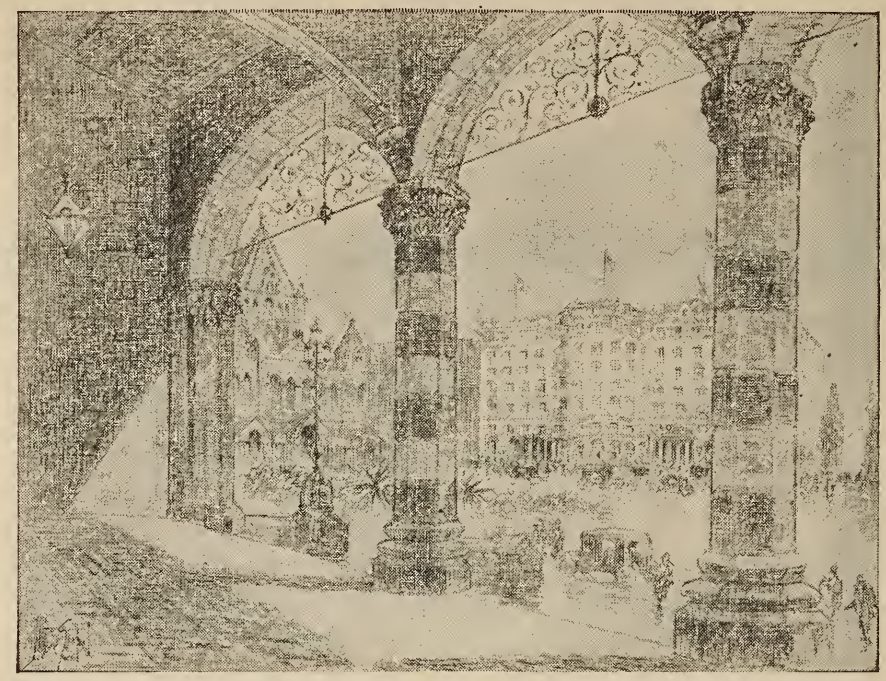
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MOZART Symphony in C major, No. 4, "Jupiter" (K. 551)

I. ALLEGRO VIVACE
II. ANDANTE CANTABILE
III. MENUETTO: ALLEGRETTO; TRIO
IV. FINALE; ALLEGRO MOLTO

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. ADAGIO—ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIA
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO

SYMPHONY IN C MAJOR, WITH FUGUE FINALE, "JUPITER" (K. 551)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra — twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a

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time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: " I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.

Mozart could not reasonably expect help from the Emperor. The composer of " Don Giovanni " and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage,

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but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The "Jupiter" Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections: imposing triplets (full orchestra), alternating with gentle, melodious passages for strings; the section of a martial nature, with strongly

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marked rhythm for trumpets and drums. There is extensive development of the figures, with some new counter ones. The strings have the second theme, of which William Foster Apthorp wrote: " A yearning phrase, ascending by two successive semitones, followed by a brighter, almost a rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like the first, but with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, E major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the " chromatic sigh " of the second theme in the first movement. This " sigh " is hinted at in the Trio, which is in C major.

IV. Finale: Allegro motto, C major, 4-4. It is often described as a fugue on four subjects.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893, and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the " Pathetic " Symphony should have awakened a fair degree of emotional response.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: " One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon

the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together



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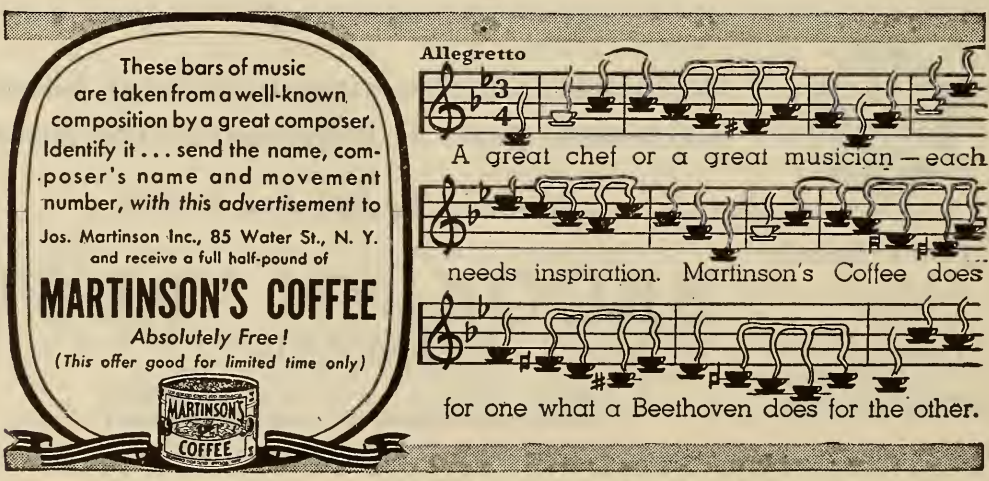
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seemed to do at this juncture." And elsewhere: " From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was " in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: " ' There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: " I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished " Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. " The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called ' Pathetic ' Symphony is mainly accountable.



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BACH, C. P. E.	Concerto in D major for Orchestra (arranged by Maximilian Steinberg) IV March 1
BEETHOVEN	Overture to "Leonore" No. 3, *Op.* 72 III January 31
BRAHMS	Symphony No. 2 in D major, *Op.* 73 I November 16
	Variations on a Theme by Joseph Haydn, *Op.* 56*a* IV March 1
FRANCK	Symphony in D minor II January 4
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel III January 31
MOZART	"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525) II January 4
	Symphony in C major, "Jupiter" (Koechel No. 551) V April 5
SCHUBERT	Ballet Music from "Rosamunde" (Ballet No. 1) I November 16
SCHUMANN	Symphony in D-minor, No. 4, *Op.* 120 I November 16
SIBELIUS	Symphony No. 5 in E flat major, *Op.* 82 III January 31
STRAUSS	Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), *Op.* 30 IV March 1
SZYMANOWSKI	Second Concerto for Violin and Orchestra, *Op.* 61 (Soloist: Albert Spalding) II January 4
TCHAIKOVSKY	Symphony No. 6 in B minor, "Pathetic," *Op.* 74 V April 5

The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers.

Tchaikovsky, always reticent about a programme for his symphonies,* was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin to Davidov, February 23, 1893: "Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled 'A Programme Symphony' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modeste suggested "Tragic," but Peter said that would not do. "I

* The programme for his Fourth Symphony, coaxed from him by Mme. von Meck, was waved aside in the same letter as a personal fantasy of the moment. For the Fifth Symphony he gave no programme.

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left the room before he had come to a decision. Suddenly I thought — 'Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *"Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than "No. 6." He added: "I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope' still remains the most profoundly stirring of his works."

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Concert Bulletin of the First Concert

THURSDAY EVENING, *October 18*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, October 18

Programme

Weber Overture to "Oberon"

Borodin Symphony in B minor No. 2, *Op.* 5

I. ALLEGRO MODERATO
II. MOLTO VIVO
III. ANDANTE
IV. ALLEGRO

INTERMISSION

Franck Symphony in D minor

I. LENTO. ALLEGRO NON TROPPO
II. ALLEGRETTO
III. ALLEGRO NON TROPPO

OVERTURE TO THE OPERA "OBERON"

By Carl Maria von Weber

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The first performance in New York was at the Park Theatre on October 9, 1828: There were performances in New York at the Academy of Music, March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of

elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

~

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the

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subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon." * He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!' . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

* "Recollections and Reflections," by J. R. Planché Vol. I, pp. 74–86 (London, 1872).

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SYMPHONY IN B MINOR, NO. 2, *Op.* 5

By ALEXANDER PORPHIRIEVITCH BORODIN

Born at Leningrad, November 12, 1833 (?) *; died there February 28, 1887

As a product of the year 1877, Borodin's Second Symphony was regarded in its time as the work of an "original," a daring pioneer of the Slavic spirit. It should be remembered that in February, 1877, when the symphony was first performed, in Leningrad, Tchaikovsky's Fourth Symphony and Brahms' Second, works destined for that year, were yet unwritten; "*Götterdämmerung*" had been first heard in the August previous. Rubinstein's quasi-Russian music was familiar to western Europe, and the name Tchaikovsky was increasingly spoken, but the Russian nationalists, the "Five," were as good as unknown. They had not evolved a presentable symphony between them (other than Borodin's First); Rimsky-Korsakov had written nothing more important than "Sadko," and "Antar"; Moussorgsky's "Boris Godunov" had been produced at the Marijinsky Theatre in Leningrad three years before, but had as yet hardly impressed itself, even upon the Russian consciousness.

The alert searcher of new paths, Franz Liszt, was one of the first westerners to ferret out the nationalist group, and to follow their early gropings. When Borodin brought him his new score in 1877, Liszt was

* Borodin believed, on offhand evidence as it now appears, that he was born in 1834, and this year has until recently been universally accepted. But M. D. Calvocoressi, having scrutinized recent Russian publications on the subject, in connection with the Borodin centenary planned in Russia for this year, reports the following disturbing correction (London Musical Times, June, 1934):

"Mr. Serge Dianin having carefully examined the registers of the Church of St. Panteleimon, Petersburg, and other documents, came to the conclusion that Borodin was born on October 31 (November 12), 1833, not 1834. Borodin himself knew this quite well until October 31, 1873, when he wrote to his wife: "Today is my fortieth birthday." But on that very day an old servant of his mother, Catherine Beltzman by name, assured him that he was thirty-nine years old, not forty. Borodin was delighted, and never troubled to verify the information."

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delighted — advised him to alter nothing, to pay no attention to the suggestions of those who found it "strange." Borodin describes in a letter how Liszt lay before him a new oratorio by Nicolai, saying: "Is it not the most trivial Mendelssohn? That is the sort of music manufactured for us in Germany! But you will hear today, and judge for yourself. No! You Russians are indispensable to us. Without you I am powerless," said Liszt, smiling. "You have a quick and vital spring within you; the future belongs to you, whereas here it is usually the lifeless corpse."

The symphony made its way readily into general favor. It was much liked when performed in the early eighties, in Germany and Belgium. Yet it took more than twenty years to reach America. A performance is on record in Cincinnati, in the season 1898–1899. Arthur Nikisch introduced it to Boston at a concert by the orchestra, January 4, 1890. Further performances are listed December 14, 1912 and March 27, 1915 (Dr. Karl Muck); November 29, 1918 (Henri Rabaud), and April 23, 1926 (Dr. Serge Koussevitzky).

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.

Borodin lingered over his second symphony for six years (1871–1876).* He had put aside his opera, *"Prince Igor"* (which he never finished) to compose the symphony. After completing the first movement, in 1871, he paused to plunge into the project of the operatic ballet "Mlada," which Gedeunov, director of the Russian opera, wished to mount. The four acts were distributed between Borodin, Cui, Rimsky-Korsakov, and Moussorgsky. Borodin was assigned the final act; he studied the sources of the feudal, pre-Christian subject, worked in a fever of enthusiasm on his music — and actually brought it to completion, a rare feat for this composer — only to find that the venture fell through, owing to the expense involved.

He busied himself with his symphony again, also *"Prince Igor."* "I have collected a quantity of materials, and completed several numbers," he wrote to his friend Mme. Ludmilla Ivanovna Karmalina, on April 15, 1875, "But when shall I have finished? I know not. My only hope is in the summer; but in summer I ought to complete the orchestration of my second symphony, promised long ago, and to my shame, never finished. I ought to finish the piano arrangement for which Bessel has long been waiting. To the great displeasure of Stasov and Modeste Moussorgsky, I have sketched out a quartet for strings which I have not found time to finish either. It is shameful, piteous, ridicu-

* Rimsky-Korsakov gives evidence of sketches at a still earlier date. Speaking in "My Musical Life," of the season 1868–69, he writes: "Borodin brought new fragments of Prince Igor, the beginning of his Second Symphony in B minor, and the song, 'The Sea Princess.'"

lous, but what can be done? . . . I resemble that character in one of Shakespeare's historical plays who replies to every question: 'Anon, anon sir!' "

What indeed could be done? Rimsky-Korsakov in his autobiography reproaches his colleague with congenital indolence. He had reason, for together with Glazounov he had to labor hugely over "*Prince Igor*" after its composer's death, filling gaps, and supplying the orchestration from pencil sketches. Yet Borodin gives the very plausible case of a by no means indolent man in the same letter to Madame Karmalina. He was a man of two vocations, each of which laid importunate claim to his time and energy. His medical career absorbed him, and it must be noted brought him a bare living which in Russia at that time he could never have had from his music alone. "I love my profession and my science," he wrote. "I love the Academy and my pupils. My teaching is of a practical character, and for this reason takes up very much of my time. I have to be constantly in touch with my pupils, male and female, because to direct the work of young people one must always be close to them. I have the interests of the Academy at heart." Lectures, examinations, meetings, laboratory work did not prevent Dr. Borodin from agitating for a then bold innovation, a School of Medicine for Women, in which he was actively interested through his life. He also lectured on chemistry at the Academy of Forestry, and his chemical researches resulted in eight treatises which have been called of inestimable value to science.

These duties, of course, kept Borodin from his music. "Days, weeks, months, whole winters pass," he wrote, "without my being able to set to work seriously. It is not that I could not find a couple of hours a day; it is that I have not leisure of mind to withdraw myself from occupations and preoccupations which have nothing in common with

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music. One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of my summer at my disposal. In the winter, I can only compose when I am ill, and have to give up my lectures and my laboratory. In fact, when I am tied to the house with some indisposition—when my head is splitting, my eyes running and I have to blow my nose every minute, then I give myself up to composing. So, my friends, reversing the usual custom, never say to me 'I hope you are well,' but 'I hope you are ill!'"

Soon after the completion of the Second Symphony, it was performed under Edouard Napravnik's direction in the Rittersaal at Leningrad, February 14, 1877. An earlier performance had been planned, but the casual Borodin had mislaid parts of the score. He wrote to Mme. Karmalina (January 31, 1877): "The Musical Society had determined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to St. Petersburg, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not read in time, and my symphony will not be performed till the next concert. My two symphonies then will be performed in the same week. Never has a professor of the Academy of Medicine and Surgery been found in such a position!"

J. N. B.

SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889,

* D'Indy lists the Symphony as having been begun in 1886.

when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

~

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, wrapped and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: " All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music in his lifetime were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist * and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible excep-

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to " Franck (César Auguste), professor of organ."

tion of "*La Rédemption*" or "*Les Eolides*") which time has proved to be of any great importance. "*Les Béatitudes,*" of that year (1879) had neither a full nor a clear performance until three years after his death, when according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

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All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. " On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, " he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

~

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. " The first years of his marriage were ' close,' " wrote the organist Tournemire, who knew him then. " One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to ' comb ' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as " Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a

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world-enshrined memory. Whereupon they proudly proclaimed themselves " Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as " constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — " From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

" The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and ' The Beatitudes ' ? . . .

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J. N. B.

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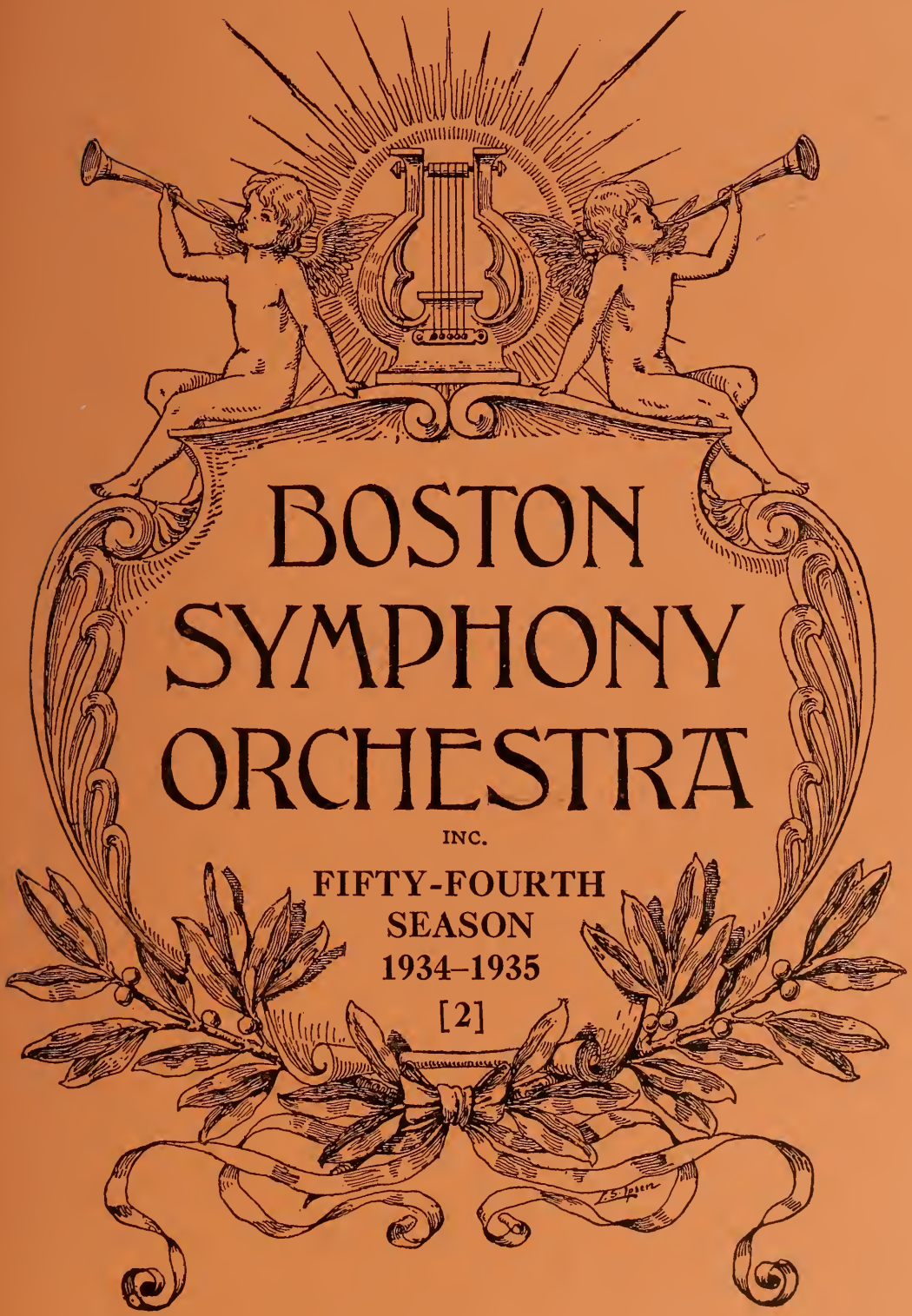
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Concert Bulletin of the Second Concert

THURSDAY EVENING, *November* 22

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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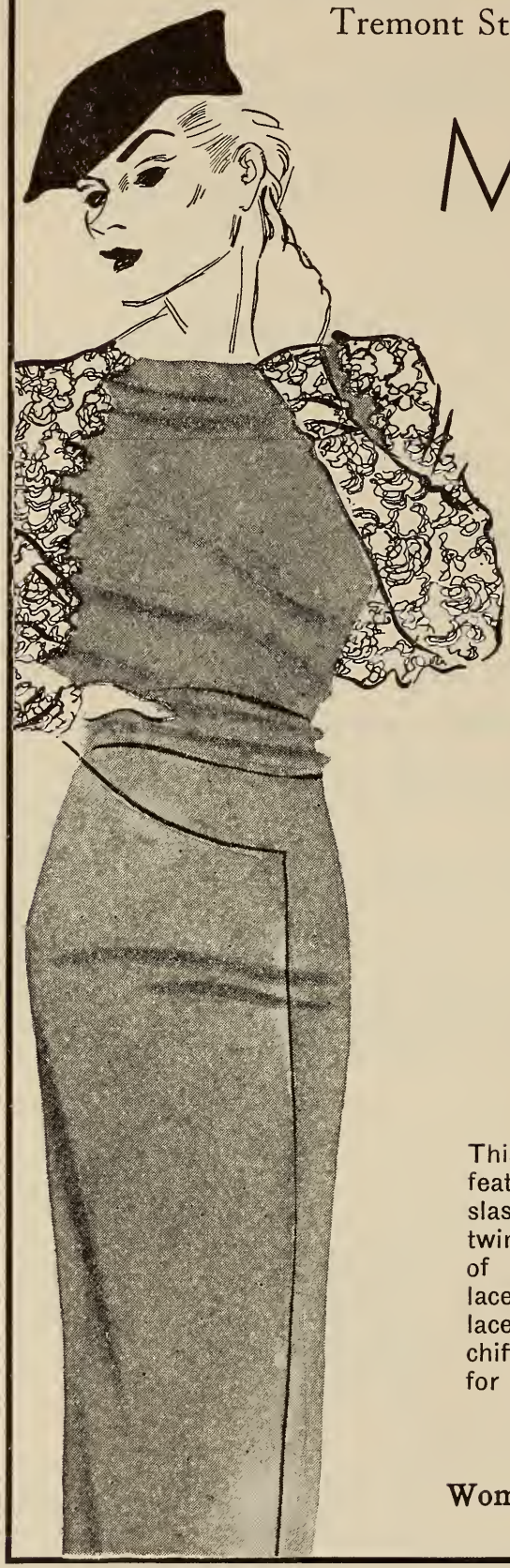
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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra, — twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an ex-

tended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipzig were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony was scored originally for flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. P. H.

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By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of a symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The Hamburg John the Baptist realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

The first performance took place at Vienna on November 2, 1873,* when Dessoff conducted the Philharmonic. The reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethovener.*" The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in the State Library at Berlin, is inscribed "*Divertimento mit dem Chorale St. Antoni.*" No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870 — a seed well chosen, and fortunately planted.

* The first performance in Boston is on record as having been given by Theodore Thomas's Orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place Dec. 5, 1884. They were last performed by this orchestra at a Brahms Festival Concert (Wednesday, April 26, 1933). The last performance in the regular series was November 11, 1927.

Brahms takes over Haydn's key of B flat, and leads off in the spirit of the original by announcing his theme from the oboes, bassoons, and horns.* For Haydn's serpent, he substitutes the more modern double bassoon, and strengthens this bass part by the deep strings, pizzicati.

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass, — "a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle, and strings.

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Brahms had a way of making four hand piano arrangements of his orchestral works, in this wise imparting their contents to his chosen friends in advance. The four symphonies were each thus disclosed to an invited circle in Vienna before their orchestral performance, Brahms

* Haydn scored his divertimento for 2 oboes, 2 horns, 3 bassoons, and serpent.

and Ignatz Brüll playing them as piano duets. The early Piano concerto in D minor once existed and was privately played in a two pianoforte version, and the Haydn variations, by exception, actually found publication as a piece for two pianofortes (op. 56-B). If, as is probable, the orchestral form was written first, the piano form may have been a "reduction" originally intended by Brahms for his perpetual musical evenings.

Max Kalbeck, who could have saved some unavailing space in his eight volume Life of Brahms by refraining from far-fetched interpretations, has afforded exceeding delight to later writers by reading the temptations of St. Anthony into particular variations. "He thought," says Lawrence Gilman, "that the charming Seventh Variation, the *Grazioso* episode in B flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, 'the most atrocious because the sweetest.' He found here 'the quintessence of human voluptuousness.'

"One cannot help wondering what the sarcastic Brahms would have said if he had read this amazing tosh. If the music of that gracious Seventh Variation is 'voluptuous,' (to say nothing of 'the quintessence of voluptuousness'), then we have all been entertaining lyric wantons unawares for many a year. Possibly Mr. Fuller-Maitland was thinking of Kalbeck's deplorable suggestions when, in analyzing these Variations, he spoke of the melody of this passage as 'a delicious falling theme.'"

Philip Hale is here reminded by Kalbeck of the man "of meagre aspect with sooty hands and face seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers." J. N. B.

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

~

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect

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and painter, Victor Hartmann. Hartmann, " to whom," so Riesemann tells us, " Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's " Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from *" The Brothers Karamazov."*

" My very dear friend, what a terrible blow! " he begins. " Why should a dog, a horse, a rat live on — and creatures like Hartmann must die! " And later: " This is how the wise usually console us blockheads, in such cases: ' He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When ' he ' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that ' he ' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every ' King of Nature ' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

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There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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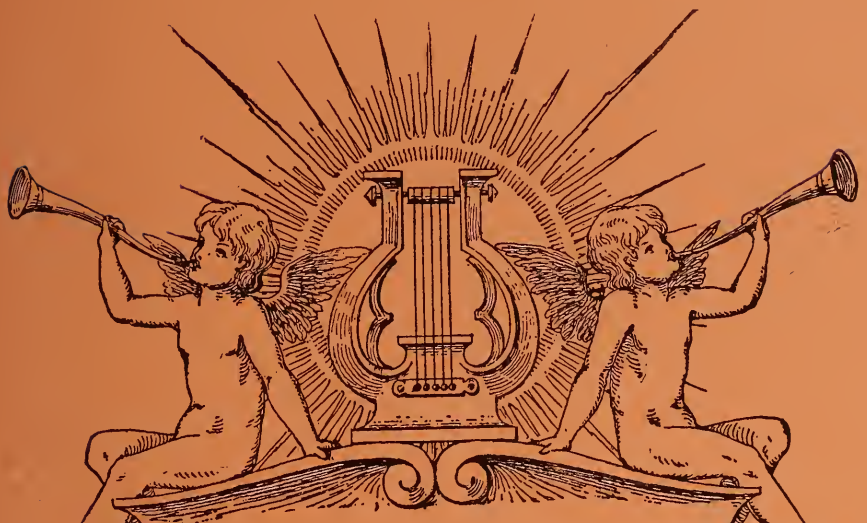
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THURSDAY EVENING, *December* 20

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, DECEMBER 20, *at* 8 *o'clock*

The Programme has been changed, as follows—

HILL Symphony No. 1 in B-flat major, *Op.* 34

I. ALLEGRO MODERATO, MA RISOLUTO
II. MODERATO MAESTOSO
III. ALLEGRO BRIOSO

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes
(First performance)

INTERMISSION

BRAHMS Symphony in E minor, No. 4, *Op.* 98

I. ALLEGRO NON TROPPO
II. ANDANTE MODERATO
III. ALLEGRO GIOCOSO
IV. ALLEGRO ENERGICO E PASSIONATO

[STEINWAY PIANO]

Sanders Theatre · *Harvard University* · Cambridge

Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, DECEMBER 20, *at* 8 *o'clock*

Programme

GLUCK Sinfonia in G major (Edited by Hans Gál)

I. ALLEGRO
II. ANDANTE
III. ALLEGRO

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes
(First performance)

HILL Symphony No. 1 in B-flat major, *Op.* 34

I. ALLEGRO MODERATO, MA RISOLUTO
II. MODERATO MAESTOSO
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INTERMISSION

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[STEINWAY PIANO]

SINFONIA IN G MAJOR

By CHRISTOPH WILLIBALD RITTER VON GLUCK

Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787

Edited by HANS GÁL *

Born in Vienna, 1890–

THIS Sinfonia in three movements is written for two horns in G and string orchestra, in four parts. The second movement (andante) is for strings alone and is in the relative E minor. Hans Gál, as editor of the edition which was printed in 1934, makes these prefatory remarks:

"The present first edition is based on a manuscript score owned by the Vienna National Library, which is headed 'Sinfonia a 6 del Sig. Gluk. Venezia 1746.' Its authenticity is beyond doubt, as the Sinfonia is identical with Gluck's Overture to the Opera 'Ipermestra' (see the thematic catalogue of Gluck's works published by A. Wotquenne) writ-

* Hans Gál, the Austrian theorist and composer, has long been connected with the Musical Department of the University of Vienna. His compositions include the comic operas "Der Fächer" and "Der Arzt der Sobeide," 1919, music for Lewetzow's "Ruth" (1920), a symphony, the overture "Weh dem der lügt," an orchestral "Phantasie" and "Serenade," various chamber-pieces, the choral works "Von ewiger Freude," "Phantasien" on poems by Tagore, "Abendgesang," etc., songs and piano-pieces.



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ten in the year 1744 for Venice and apparently used by the composer two years later for a special purpose. The Sinfonia is not only of historical interest as predecessor of the Viennese classical style and early specimen of a clearly outlined Sonata form; it is also a remarkable piece of expressive music showing, especially in the beautiful Andante, the characteristic features of its creator in spite of its early origin.

"The manuscript is almost free of errors. The expression — and execution marks placed in brackets have been added by the editor. The question of the continuo remains open. It is certain that at the time when the work was created all orchestral music was accompanied on the cembalo; nevertheless the editor thinks in this special case a Continuo perfectly dispensable.* The conductor, who may have historical scruples, is free of course to have the work discreetly accompanied by a cembalo."

When the young Gluck wrote his *"Ipermestra"* (for Venice, where it was produced at the Teatro di San Giovanni Crisostomo, October, 1744), he was only three years launched on his career as operatic composer. Favorably advanced by his teacher, Sammartini, and other influential folk in Vienna, fortunately matched with Metastasio, who wrote his first libretti, including this one, Gluck had won an immediate vogue in Milan with *"Artaserse," "Demofoonte," "Artamene."* The instrumental introduction to these operas, sometimes labelled "overture," or

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"sinfonia," had no thematic bearing upon the opera itself, and, as in this case, was sometimes found useful for concert performance. This "sinfonia" seems to be the first by Gluck specifically so-named that has come down to posterity. The score of *"Ipermestra,"* unlike other operas of this period of which only fragments, or nothing at all survive, is preserved intact. The "sinfonia" of the score is in three movements, like the concert piece.

As operatic introductions, these pieces — according to contemporary writers — had scant attention from the audience, who did not come to the front of their boxes until their favorite prima donna or castrato was upon the stage. Used as a concert piece, the *"sinfonia avanti l'opera"* became the natural precursor of the symphony as Haydn developed it. In the year 1744 Emmanuel Bach, who was just Gluck's age, had been composing symphonies for three years. Christian Bach, another delightful symphonist, was then a boy of nine, and Haydn was only twelve. Mozart was born twelve years later. J. N. B.

"BIG BEN," VARIATION FANTASY ON THE WESTMINSTER CHIMES

By Ernst Toch

Born at Vienna on December 7, 1887; now living in New York

When Ernst Toch arrived in New York last September, he spoke to a writer for the New York Times of his "Westminster Fantasy" which "was conceived one shrouded cloudy midnight near the Parliament Buildings in London."

It now appears that Dr. Toch, after mentally shaping this score during his recent sojourn in London, did the actual writing of it in New York — a fact which is borne out by the same article in the New York Times: "Dr. Toch scores his works, whether for orchestra, quartet or piano, in their final form without preliminary sketches; a method which implies an inner ear of remarkable exactness and an immense instrumental knowledge."

The composer has kindly provided the following paragraph about his Variation Fantasy:

"The suggestion for 'Big Ben' came to me during my stay in London in the winter of 1933–34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my imagination for a long while, and evolved into other forms, somehow still connected with the original one, until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my

Variation Fantasy. The piece was actually written later in New York, in October and November, 1934."

The composer uses a large variety of percussive instruments to gain his ends. The instrumentation includes: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, clarinet in E-flat, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass tuba, timpani, low chimes (E–D–C–G), small chimes, large drum, side drum, cymbals, xylophone, triangle, castanets, 2 different small chinese wood drums, tam tam, celesta, harp and strings.

The score opens and closes with the full Westminster chimes to a background of violin figures, and finally to a roll of the timpani and small drums. There are sections in contrasted tempi suggesting variations, but after the theme is fully stated by the strings in the first (Vivace) it recurs only in fragmentary fashion. Different instruments give one of the "quarters," but with rhythmic attention or embellishment of the essential notes. The listed tempi (andantino — scherzando leggiero — slower, free — molto tranquillo) suggest the course of the variation fantasia.

Ernst Toch was born December 7, 1887, in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School at the age of sixteen, Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rose Quartette in Vienna, and the famous protagonists of Schoenberg's music played this and later others. Toch was constrained on graduation from high school to study medicine for two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer. His works include a large amount of chamber music, also orchestral music and concertos. He has written several operas and incidental stage music. He left Germany about a year ago,

and made his residence in England. He is now teaching in the New School for Social Research, in New York.

Dr. Toch's Piano Concerto Opus 38 was played at these concerts (Jesús María Sanromá, pianist) on December 28, 1928, and again on March 25, 1932 when the composer, then making his first visit to America, appeared as soloist. Toch's Bunte Suite Opus 28 had its first American performance on the latter programme. J. N. B.

SYMPHONY IN B–FLAT MAJOR, *Op.* 34

By EDWARD BURLINGAME HILL

Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.

THIS symphony was performed for the first time by the Boston Symphony Orchestra in Boston on March 30, 1928. The orchestra played it in New York later in that season, and again in Boston, March 22, 1929.

We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which

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leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhythmical; the second lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky." P. H.

SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a "*Konzertwinter,*" knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülows' ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of

his orchestra for trial rehearsal, and wrote to him: "I have often while composing (the symphony), had a pleasing vision of rehearsing it in a nice leisurely way—a vision that I still have, although I wonder whether it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them!" Brahms, as we shall see, was right in fearing that his symphony would scarcely take its first hearers by storm.

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her. When Frau Herzogenberg at last heard the symphony (by the Berlin Philharmonic under Joachim, January 1886), she wrote of her final preference for the *Andante*.

"It is one of the most affecting things I know, and, indeed, I should choose this movement for my companion through life and in death. It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

~

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin *Vossiche Zeitung* (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the

Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it has the highest regard of musicians, that it has "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sit before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

The following analysis was made by Felix Borowski:

I. (*Allegro non troppo,* E minor, 2-2 time.) The principal subject is announced at once by the violins. After this theme has been presented, a sequence of scale-like passages is brought forward in the violas, and successively in the woodwind instru-

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ments, and portions of the principal subject are worked over in the strings. A marked, emphatic figure — the second theme — now makes its appearance in the woodwind and horns, and this is succeeded by a second section given to the violoncellos and horns (*pizzicato* in the violins), the melody being taken up later by the first and second violins in octaves. The first section of the theme is given further hearing. There is no repetition of the first part of the movement, and the Development begins with a working out of the principal theme, eight measures of which are repeated exactly as they stood at the beginning of the work. Nearly all this section of the movement is concerned with the development of the principal theme and the first section of the second subject. The Recapitulation which follows is constructed in the orthodox fashion. The principal theme does not begin exactly as before, the first four measures of it having been varied. The second subject, in two sections, as in the first part of the movement, now appears in E minor. The coda is constructed from the material of the principal theme.

II. (*Andante moderato,* E major, 6-8 time.) Two horns announce the motive of the first subject of the movement, these being reinforced in the second and third measures by the flutes, oboes and clarinets. The subject begins in the fifth measure with the melody in the clarinet (*pizzicato* in the strings). The second theme, in B major, presents itself in the violoncellos, thirty-seven measures after the first has been announced. This is developed at some length, and the first subject returns in the strings with a moving figure against it in the wind. Elaboration of this takes place, following which the second subject — now in E — is set forth by the first violins. A short coda is founded on the opening theme.

III. (*Allegro giocoso,* C major, 2-4 time.) This is, in reality, the scherzo of the symphony, although it is not so named on the score. The principal theme is announced at once by the full orchestra. The second subject, in G major, is heard in the first violins, the rhythmical figure of its accompaniment suggesting the outline of the opening subject of the first movement. Development of the principal subject now takes place, and following it there sets in the Recapitulation. In this the principal subject is modified at the beginning, the first ten bars having been changed. The second theme (first violins and oboe) appears in C major. A long and brilliant coda is built on the material of the principal theme.

IV. (*Allegro energico e passionato,* E minor, 3-4 time.) The finale of the E minor symphony is not cast in the rondo or sonata form peculiar to the closing movements of other symphonies, but it is a passacaglia, in which a theme of eight bars is given thirty-two variations.

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately eight bar theme (first nobly intoned by the trombones) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement

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shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

J. N. B.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ("ostinato"), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
DEANE, C.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

RITTER, A.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

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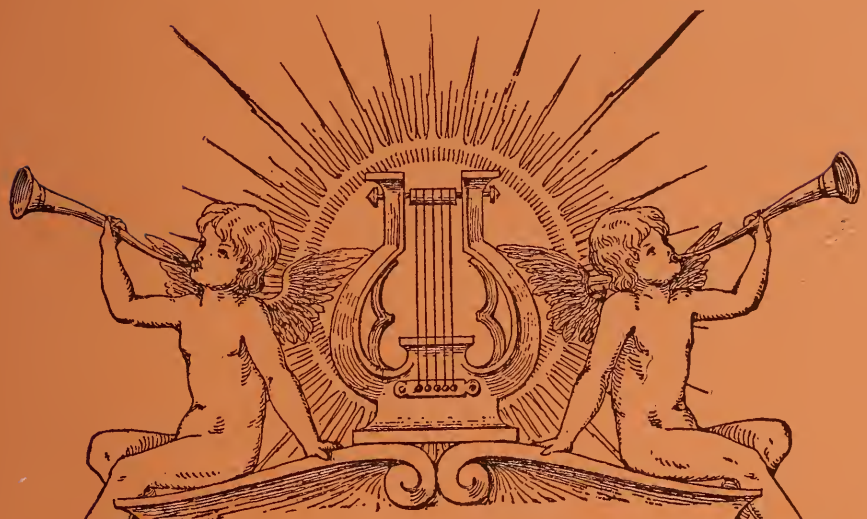
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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *January* 10

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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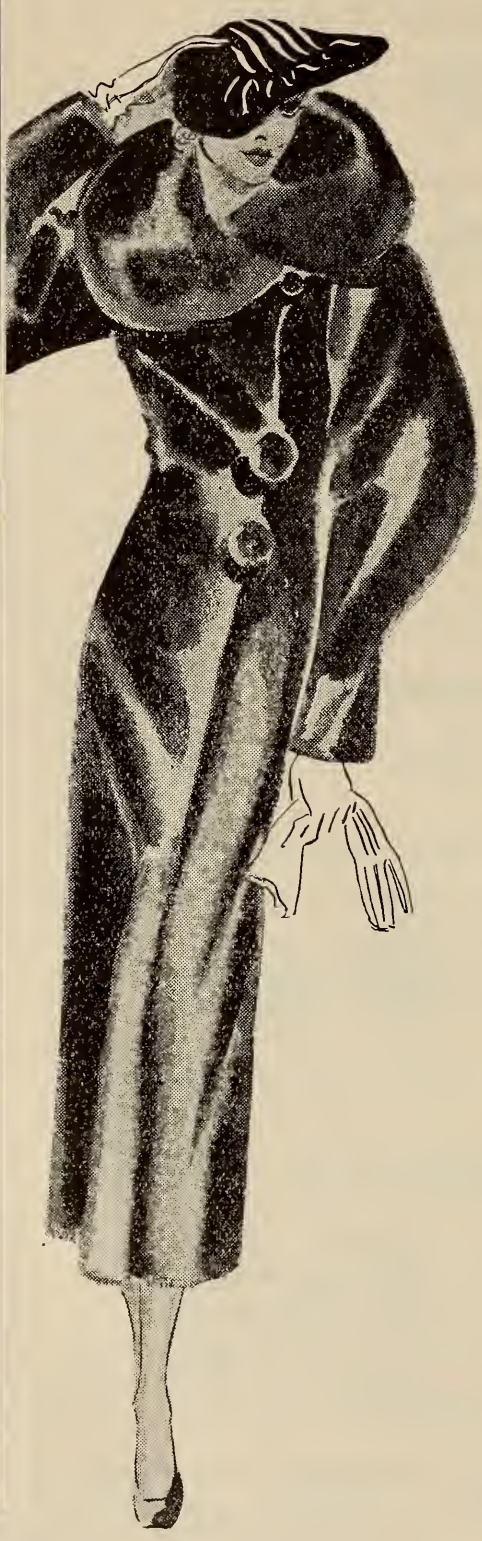
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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

THURSDAY EVENING, JANUARY 10, *at* 8 *o'clock*

ADRIAN BOULT *Conducting*

Programme

GIOVANNI GABRIELI . . . Sonata *Pian e Forte* (edited by Fritz Stein)

(*First performance at these concerts*)

MENDELSSOHN Scherzo in E Minor from the Octet, *Op.* 20 (arranged for orchestra by the composer)

(*First performance at these concerts*)

HAYDN Symphony in G Major, No. 88 (B. & H. No. 13)

I. ADAGIO; ALLEGRO

II. LARGO

III. MENUETTO; TRIO

IV. FINALE: ALLEGRO CON SPIRITO

INTERMISSION

ELGAR Symphony No. 2 in E flat, *Op.* 63

I. ALLEGRO VIVACE E NOBILMENTE

II. LARGHETTO

III. RONDO: PRESTO

IV. FINALE: MODERATO E MAESTOSO

ADRIAN BOULT

THE career of a conductor is read on the one hand in the channels of his acquisitive and his expansive years as developing musician, on the other in his programmes, his insistences, his audiences. These matters would all be eloquent of Adrian Boult's character as a musician, if they could be included within the space of a few pages. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (Adrian Boult was born in Chester, England, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of harmony, counterpoint, or fugue. The boy further found his way to London each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

Eva Mary Grew, from whose articles in the "British Musician"† this material is derived, remarks discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs and choruses, took bass solo parts in Bach, coached and rehearsed operatic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz.*" In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

* Katherine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the "Everyman" Edition.

† Adrian Boult, "The Story of his Life and Work," appeared serially in "The British Musician" from August, 1933, through June, 1934.

Returning to England and his home at Liverpool, Adrian Boult organized and conducted an orchestra in the Sun Hall, Kensington, "in the slums of Liverpool," where the attendance was uneven, and depleted by the preoccupations of the world war, which had just begun. After various engagements at festivals and other occasional concerts, and a brief service in the War Office department, where his knowledge of German proved valuable, he made his London debut with four concerts in the Queen's Hall, in 1918, including a "revival" of the then scarcely noticed "London Symphony" of Vaughan Williams — under difficulties, for an air raid was in progress.

The conductor, who was now attracting increased attention, was engaged to lead concerts by the London Philharmonic Society, and as a conductor of Diaghileff's *Ballet Russe* for its London seasons of 1918 and 1919. He assisted the aging Charles Villiers Standard as conductor of the Orchestra of the Royal College of Music, and on his retirement took charge of the "Patron's Fund" concerts, wherein the music of young composers is given rehearsal, and public performance. His two seasons as leader of the sporadic and short-lived British Symphony Orchestra might be looked upon as the "finale" of his formative years.

In 1923, he became conductor of the Birmingham Festival Choral Society, on the retirement of Sir Henry Wood, a position which he held for seven years.

When the British Broadcasting Company concerts were organized in 1930, Dr. Boult was appointed to the important post of director. The "B.B.C." orchestra, as it is known, is of the first importance in musical England, both by its public concerts, and by its broadcasts as the official orchestra of the Government's radio ("wireless") monopoly.

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"SONATA PIAN E FORTE"

Arranged for brass instruments

By GIOVANNI GABRIELI

Born in Venice, 1557; died there August 12, 1612

ABOUT two hundred years before Mozart wrote serenades for orchestras divided into two or four sections with echo effects, Giovanni Gabrieli and his uncle Andrea before him were giving this long-enduring musical trick its first vogue. As a matter of fact, the Cathedral of St. Mark in Venice, where each held the post of first organist in his time, boasted two organs and two choirs, and both composers wrote antiphonal music in which, in different parts of the great edifice, the phrase and its answer would be heard, softly intoned, or strongly affirmed, or both choirs would combine, with sonorous effect. Such is the significance of the words *"Pian e Forte."* The sonata was one of the pieces in a collection of music by Giovanni Gabrieli, both vocal and instrumental, which was published in 1597 under the title *"Sacrae Symphoniae."* The word "sonata" is naturally to be applied broadly in this age of elaborate vocal counterpoint, when concerted instrumental music was still at its very beginnings. "Sonata," we are told, signified nothing more than a piece of music to be "sounded" by instruments, while the word "cantata" sufficed for almost anything that was sung.

The *"Sacrae Symphoniae"* consisted principally of vocal music, and contained motets with voice parts up to nineteen. There were also many instrumental numbers. The Sonata *Pian e Forte* was scored for two trombone choirs, the one consisting of two high and one tenor trombone, with a cornetto * for the soprano voice, the other, two tenors and a bass trombone, with a violin for the upper voice.

The first choir, Dr. Stein has scored for two trumpets and two horns, thus giving the original cornetto part to the first trumpet. "The tone quality of the horns will be found to be the nearest approach to that of the old trombones."

The second choir, he has given to a quartet of trombones, the bass doubled by a tuba. He points out that the string instrument † for which the upper part of the original was scored withstood its heavy complement of brass only because the trombone of that time had a far smaller tone than ours.

Theodore Thomas arranged Gabrieli's Sonata *"Pian e Forte"* for string and brass instruments when, in 1901, he conducted a series of concerts illustrating the development of orchestral music. Following Gabrieli's plan, Mr. Thomas placed a group of violas and violoncellos

* The cornetto ("Zinke," or "Cornet à Bouquin") was a slightly conical wooden tube with seven holes for stops, and a cup mouthpiece similar to that of a trumpet. It was very popular in the 14th and 15th centuries, often used with trombones, and was highly regarded in church music. Artusi wrote: "As to its tone, it resembles the brightness of a sunbeam piercing the darkness, when one hears it among the voices in cathedrals, churches, or chapels."

† The "violin" then used corresponded, in range at least, to our modern viola, being written as low as D below middle C.

upon the stage, while two trumpets, three trombones, and four horns were heard in the distance.

Giovanni Gabrieli was one of an illustrious Venetian family of musicians. His uncle, Andrea, born about 1510, was a pupil of Adrian Willaert. He held the post of *maestro di cappella* at St. Mark's from 1527 to 1562, and four years later succeeded Claudio Merulo as organist of the cathedral. His most famous pupils were Leo Hassler, Peter Sweelinck, and his nephew Giovanni, who, on his uncle's death, took his place as first organist of St. Mark's.

Giovanni Gabrieli greatly developed orchestral usage, and showed boldness in the handling of voices, particularly in modulation. Of the *Sacrae Symphoniae* L. Finzenhagen says: "One recognizes in this work the richest, the fullest development of the Venetian School. This music possesses a plenitude of harmonic coloring, and also has the soft but lively play of nuance which is the characteristic sign of Venetian painting. His counterpoint does not follow expected courses, but is used as means to express life."

To probe back into Gabrieli's own time is to find that he had an exceeding fame both as organist and as composer, although he probably never left Venice. Of his foremost pupils, Michael Praetorius called him "the most eminent, the most famous of all," and another, Heinrich Schütz, was moved to a classical conceit:

"What a man was Gabrieli, O immortal gods! If antiquity had known him she would have preferred him to Amphion; if the muses had wished to marry, Melpomene would have had no other spouse than he, so great was his mastery of song! All this is confirmed by his high reputation. I can be the first witness of it, for I enjoyed his teaching four years, to my great profit." J. N. B.

(The Programme was changed too late to make a corresponding change in the Notes.)

DIVERTIMENTO IN B FLAT (KOECHEL NO. 287)

For string orchestra and two horns

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The "*Unterhaltungsmusik*" would grace the good wine and conversation at table, help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with "*Nachtmusik*" composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

This divertimento of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their minutely considered study of the younger Mozart: " the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote this and another divertimento for the Countess Antonie Lodron, a high born Salzburger, whose two daughters came under his eye for musical instruction.* Both works were scored for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read the inscription " February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as " cassationi." Mozart relates that he played the first violin part in a performance of the B flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it " as if he were the first violinist in Europe," and in such a way that " everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as " finished works of the genuine Mozart type."

" Both have six elaborately worked-out movements, and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to bravura, the remaining instruments co-operating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for the violin occur,

* The concerto for three pianofortes (K. Z42) was written for the three Countesses Lodron.

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which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive bravura than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived adagio, where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an andante with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long molto allegro follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

The divertimento in B flat is compared by the probing de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the finale. The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit.* Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supercede the easy "*Galanterie*" of the divertimento, and "unconsciously to approach the noble and rich field of classic chamber music." J. N. B.

SYMPHONY NO. 2 IN E FLAT, *Op.* 63 *

By Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died at Worcester, February 23, 1934

Elgar's ripest symphonic years coincided with, indeed intimately belonged to what Englishmen now like to look back upon as the "Edwardian Age." He wrote his First Symphony in 1908 (having passed

* This symphony was first performed at a "London Musical Festival" by the Queen's Hall Orchestra, May 24, 1911. The first performance in this country was by the Cincinnati Symphony Orchestra in its own city, when Leopold Stokowski was conductor, November 24, 1911. It was heard at these concerts December 1, 1911, Max Fiedler, Conductor.

fifty, and after long inward preparation). The Violin Concerto came in 1910, the Second Symphony in 1911, and the Tone Poem "Falstaff" in 1913. The Violoncello Concerto of 1919 was his last work of importance.

The composer, always reticent as to literal meanings in his absolute music, gave definite clues on the score of his Second Symphony, clues which have been seized upon, since the work shows an enigma of conflicting moods. The date and locale — "Venice — Tintagel (1910–1911)" is of no help, for it is obviously not music of landscape. The dedication reads "To the memory of His late Majesty King Edward VII," and the composer has added, after the King's death which was on May 6, 1910: "This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16, 1911." There is also a motto, quoted from Shelley:

> "Rarely, rarely comest thou,
> Spirit of Delight!"

There was at once much probing and conjecture, much psychological questioning, and it can hardly be said at this time that either dedication or motto has led to any clear and general understanding of the composer's intentions. As for the royal commitment, it induced Dr. F. H. Shera, in a careful analysis published in 1931, to call the *Larghetto* a "Funeral March," although no second authoritative writer has gone so far as this.

The symphony, as each commentator has pointed out, is far indeed from the mouthpiece of a period which its dedication might imply. Save for a touch of "pageantry" in the *Larghetto,* it is an inward and personal document, and at an opposite pole from the numerous marches, patriotic hymn tunes, and cantatas baldly celebrating "King and Country" which he wrote in the same years. Even the lines of poetry have only baffled the analysts, for the "spirit of delight" whose absence Shelley bewails in his "Invocation" is the dominant note of the symphony. The joyousness of the first movement is only temporarily clouded in the *Larghetto* and *Rondo,* and the end is quietly serene. Ernest Newman, puzzled, takes refuge in the last lines of the poem:

> ". . . Above other things,
> Spirit, I love thee —
> Thou art love and life! O come!
> Make once more my heart thy own."

Similarly, each critic, including those who were perhaps as close to the composer and his intentions as any man: Ernest Newman and Basil Maine, faced the Edwardian enigma, and took refuge in the safe generalization that the music is an implied expression of those confident days of Empire, of which Sir Edward Elgar was an integral part. Maine, in his two-volume "Elgar, his Life and Works" (1933) calls the Second Symphony "an epitome of the era which was quietly and gradually fading away while it was being written." And elsewhere he says: "Elgar was essentially a man of his time. The background of life was an important factor in determining the ideas and emotions which his music expresses. So much can be admitted of any great composer without thereby accusing him of writing merely topical music. . . . The national ideals of the early years of this century could not but inform the

music of a man of Elgar's cast of mind. They are implicit in many a phrase and episode. Implicit, but not blatant, self-conscious, or obvious. For they are here transfigured by the nature of symphonic music, by the necessity of becoming true musical expression, by the exigencies of logical development. So much so that any attempt to identify an episode or a motive with a specific idea were an impertinence. It is this kind of speculation which is responsible for much of the adverse criticism and misunderstanding which still persist in discussions of these works. To say that an Imperialist age was the background of Elgar's chief orchestral works is not to say that his sole object is to wave the Union Jack.

" For all that, in a broad sense, the First Symphony can be regarded as a salute to national heritage and attainment, the Second Symphony as a last exulting in the glories of an epoch which has already closed, and the Violoncello Concerto as a lament for the irrevocable years. They are respectively a paean, an epic, and an elegy."

The first effect of the two symphonies upon the British public is in itself a commentary upon the changing psychological point of view of their composer. The First was somewhat on the tradition set by Beethoven's Fifth * — a slow movement with a deep current, a finale which is a " peroration," " a passionate asseveration of faith." It was greatly applauded and admired, and the Second was eagerly anticipated. But meanwhile the composer's spirit had undergone a modification. It did not rise to a final, resounding triumph, but gradually subsided into a peaceful close, a close which has reminded some of the Third Symphony of Brahms. The first hearers of Elgar's Second Symphony, expecting to be overwhelmed, were only bewildered. And when " Falstaff " followed upon this, " some were inclined to think, — and they did not hesitate to speak out — that the Elgar of the ' Variations ' and the oratorios, the Elgar of the golden promise, had joined the ranks of the perverse."

Quite otherwise than the vision of " Life and Death " which Shera sees in the symphony, is Newman's brighter summary: " The Symphony will be found to offer a complete psychological contrast to its predecessor. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life. . . . The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladsomeness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally."

The symphony is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, tambourine, bass drum, cymbals, two harps, and the usual strings.

Of the various excellent analyses we choose that of Ernest Newman, for what it closely conveys of the sense of the score: —

" In the point of form, the first movement (Allegro vivace e nobilmente, E flat 12-8) proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be used collectively or individually; while further varieties of mood are obtained by means of striking episodes."

* The composer would countenance no such overweening comparison. He once said of the Fifth Symphony of Beethoven: " When I look at it I feel like a travelling tinker looking at the Forth Bridge."

The Allegro introduces at once the first principal theme, an energetic subject in E-flat major.

There is no "motto theme," as in the A-flat symphony; "but particular note should be taken of the descending phrase in the third bar, which is put to some expressive uses, both in this and the latter movements. The theme is really the expression of a continuous idea extending until the entrance of the second subject, but three subsidiary themes may be disengaged from it. This opening is succeeded by the second of the subject groups, which opens with a melody given first of all mainly to the strings and harps. The instrumentation becomes fuller, and later a counter-subject is heard with the theme. Then comes what the composer wishes to be regarded as the principal second subject, *dolce e delicato* ('cellos), though its characteristic droop plainly makes it a variant of the figure to which attention has already been called. Further developments lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax in which a modification of the second subject figures largely. This ends the first section of the movement. The second — what would be called, in the orthodox form, the working-out section — is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old themes. All this section, in fact, is like a darker inset in the center of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano,* while *pp* and *ppp* are the general markings). The whole effect is most striking on the orchestra. . . . [There is] an enigmatic phrase in the muted strings that runs through virtually the whole of this section. It is impossible, as it would be useless, to analyze the scene in detail on paper. Its ghostly color, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it as subtly imaginative a piece of work as Elgar has ever written.

~

"Towards the end of this section the material of the commencement reappears in expressive forms, though in much subdued colors. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy."

~

The slow movement (*Larghetto,* C minor, 4-4) commences with a series of pianissimo chords in the strings. At the eighth measure, we hear the main theme — "a grave, deliberate melody in flutes, clarinets, horns, trumpet and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar. There is a broadly and richly harmonized central section, after which the main theme is resumed. The English horn and the oboe give out a melody in thirds. This is repeated by the clarinets. This goes into a meditative theme for strings alone (wind instruments added later). . . . Another motive, *nobilmente e semplice,* constitutes virtually the whole of the thematic material of the *Larghetto.* All of it is now re-

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Dr. SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

Thursday Evening, February 14,

at 8 o'clock

To the ~

Friends of the Boston Symphony Orchestra:

The plan of inviting enrollments to a society known as the Friends of the Boston Symphony Orchestra has resulted in enrollments to date of over 1,000 with contributions totalling approximately $45,000, or one-half of the estimated requirements of the Orchestra for this year. Participation by patrons and friends outside of Boston amounts to 10% of the number enrolled and 4% of the amount contributed.

For this mark of approval and friendly cooperation in providing for the necessary financial requirements of the Orchestra I desire to express sincere thanks.

I confidently believe that there are many more who will care to accept the present opportunity through membership in the Friends of the Boston Symphony Orchestra to join those who have already responded so splendidly in making the future of the Orchestra secure.

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Edward A. Taft
Chairman

For the convenience of those who may desire to enroll as Friends of the Orchestra a subscription blank has been inserted in this programme book.

peated in other forms and colors. " Near the end the vital phrase of the whole symphony steals in quietly in two solo violas, and then in the violins, but only for three or four bars. The last word is given to the grave chief theme of the *Larghetto,* and the softly breathed chords of the strings.

" What most people would call the Scherzo," continues Mr. Newman, " is here styled a Rondo (*Presto,* C major, 3-8). Its main theme is full of quips and surprises. (One feature of the Symphony, by the way, is the number of themes that run in thirds.) After this theme has run its nimble course, another comes bounding out in the strings and English horn in unison (accompanied in horns, bassoons, trombones and double-basses). On its repetition later it is combined with a counter-melody. After this come some lively metamorphoses of the sprightly first theme, combined with other matter. With a change of the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone. The passage commences *pianissimo,* but soon works up to a tremendous torrent of sound in the full orchestra. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given up to the pure joy of motion, will give us something to think about when we hear it. The remainder of the brilliant Rondo, with its repetitions, is quite plain sailing."

The main theme of the Finale (*Moderato e maestoso,* E-flat major, 3-4) " tells its own story at once. It is given out in strong lines by bass clarinet, bassoons, horns, and 'cellos, with broken harmonies supplied by clarinets, harps, and second violins. A few repetitions of it in various forms serve to imprint it firmly on our memories before a second theme comes — mainly in the strings. Large use is made of the second part of it. A third theme is of a similarly broad and dignified character. Then, in quickened tempo, the second theme is worked out quasi-fugally, along with some other figures, in a bold and effective style; after which we make our way back to the captivating first theme again, which is treated in a variety of ways. The climax comes with a sonorous reiteration of the third theme, the sequences mounting one on the other like great waves. Then a *più tranquillo* passage leads to a quiet and expressive reminiscence of the first theme of the first movement in extended notes. It is made the text of a masterly peroration, not so overpowering in its wealth of tone as the ending of the First Symphony, but equally effective in its much quieter way, and exhibiting the same consummate knowledge of the art of getting off the stage. The phrase is repeated several times in one instrument after another, then breaks off into a reminiscence of a fine phrase that has been heard in some of the later developments of the third theme, and finally we hear an echo of the first. All this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last movement we are in a *pianissimo,* and apart from one short *crescendo,* in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content."

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THEODOROWICZ, J.

HANSEN, E.
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ZIMBLER, J.

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MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
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DUFRESNE, G.
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AMERENA, P.

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VALERIO, M.
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PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

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Horns

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MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

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LANNOYE, M.
SINGER, J.
LORBEER, H.

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LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

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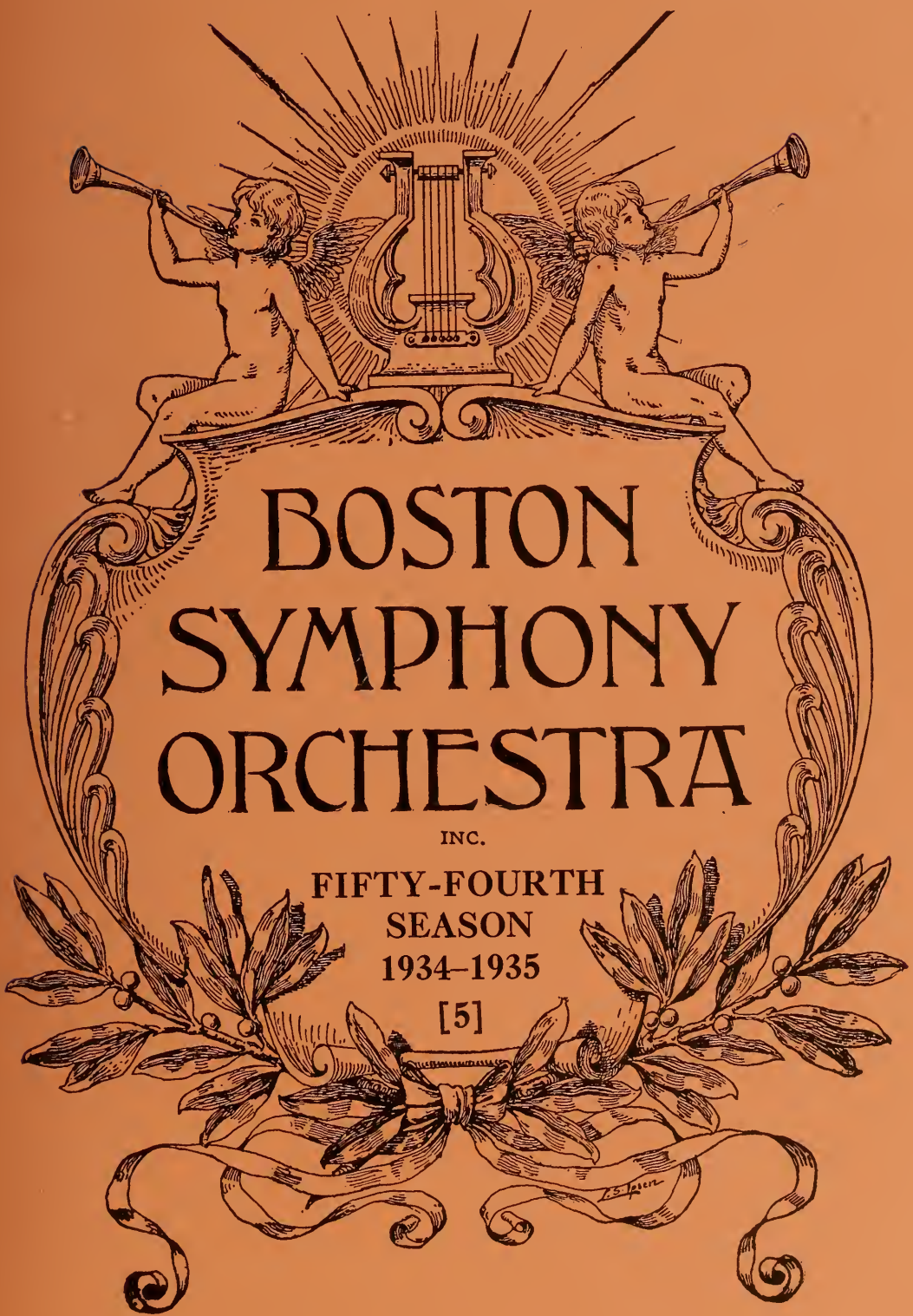
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at 8 o'clock

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[Fifty-fourth Season, 1934–1935]

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FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *February* 14

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Dr. SERGE KOUSSEVITZKY, *Conductor*

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THURSDAY EVENING, February 14, *at* 8 *o'clock*

Programme

Mozart . . . Symphony in C major, "Jupiter" (K. No. 551)

I. ALLEGRO VIVACE
II. ANDANTE CANTABILE
III. MENUETTO: ALLEGRETTO; TRIO
IV. FINALE: ALLEGRO MOLTO

George Foote Variations on a Pious Theme

INTERMISSION

Sibelius Symphony No. 5 in E-flat major, *Op.* 82

I. TEMPO MOLTO MODERATO; ALLEGRO MODERATO
II. ANDANTE MOSSO, QUASI ALLEGRETTO
III. ALLEGRO MOLTO: UN POCHETTINO LARGAMENTE

SYMPHONY IN C MAJOR, WITH FUGUE FINALE, "JUPITER" (K. 551)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra — twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage,

but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.*

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms where the masquerades took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that

* For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").

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nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: " Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has ' Figaro ' nor his ' Don Giovanni ' met with any luck at Vienna, yet the more in Prague. Peace to his ashes! "

As John F. Runciman wrote: * " It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipzig thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister — he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of

* " Old Scores and New Readings: Discussions on Musical Subjects " (London, 1899).

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a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a ' loose set '; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church; * he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the last days of the old world, and the old world and the thoughts and sentiments of the old world, are certainly a little *passés* now. But if you examine ' Don Giovanni ' you must admit that the Fifth and Ninth Symphonies, ' Fidelio,' ' Lohengrin,' the ' Ring,' ' Tristan,' and ' Parsifal ' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, ' Don Giovanni ' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II, King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

It is possible that the " Jupiter " Symphony was performed at the concert given by Mozart in Leipzig. The two that preceded the great three were composed in 1783 and 1786. The latter of the two, D major, was performed at Prague with extraordinary success. Publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II himself. The two symphonies played at Leipzig were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title " Jupiter " to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some

* Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold. — P. H.

think that the " calm, godlike beauty " of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them " Jupiter " expresses the power and brilliance of the work.

The " Jupiter " Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections: imposing triplets (full orchestra), alternating with gentle, melodious passages for strings; the section of a martial nature, with strongly marked rhythm for trumpets and drums. There is extensive development of the figures, with some new counter ones. The strings have the second theme, of which William Foster Apthorp wrote: " A yearning phrase, ascending by two successive semitones, followed by a brighter, almost a rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like the first, but with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, E major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the " chromatic sigh " of the second theme in the first movement. This " sigh " is hinted at in the Trio, which is in C major.

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IV. Finale: Allegro motto, C major, 4-4. It is often described as a fugue on four subjects.

Mr. Apthorp wrote: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the C of common time — a detail in the use of which he was extremely lax. As far as the fugue on four subjects goes, the movement can hardly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character — the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *tutti* cadences to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary 'diversions' in a fugue. Still, fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out — all the devices of *motus rectus* and *motus contrarius* being resorted to, at one time even the old *canon cancrizans* — this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

P. H.

VARIATIONS ON A PIOUS THEME

By George Foote

Born at Cannes, France, February 19, 1886; living in Boston

A hymn tune which he had often heard in childhood moved George Foote to compose these variations in 1927–1928. The Episcopal Hymnal gives this hymn as based on a Spanish chant, but the composer is skeptical of this statement, finding that "the contour of the melody seems to suggest a Germanic origin. The theme itself never appears in its exact original form. It is, however, announced with considerable clearness after the introduction, which is itself based on the theme."

The "Variations" were performed at Rochester, New York, by Dr. Howard Hanson and the Rochester Symphony Orchestra and at Providence, Rhode Island, April 2, 1934. They are scored for "a more or less conventional orchestra," and are dedicated to the memory of Renouf Russell.

George Foote's parents were both of New England. He attended school at Cambridge, Massachusetts and at Paris, France, graduating from Harvard College in 1908 with distinction in music. He studied piano with Prof. Walter R. Spalding in Cambridge, with Ricardo Vines in Paris, and later with Mme Hopekirk in Boston. He studied counterpoint and composition in Berlin from 1908 to 1912 with various

teachers, and worked at the Cologne Opera House in 1910. He was assistant in the Music Department of Harvard University 1921–1923.

Mr. Foote's Trio for Harp, Flute, and Violin was performed by the Flute Players' Club in their concert of January, 1934. His Trio for Violin, 'Cello and Piano was played by the same organization, in May, 1923.

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JAN JULIUS CHRISTIAN SIBELIUS

Born at Travastehus, Finland, December 8, 1865; living at Järvenpää

WHEN Sibelius was a new and unaccustomed voice in music, his early symphonies were each found to be weighted with a drab coloring and an unrelieved melancholy. The sobriety which is still generally admitted in the Fourth Symphony was equally attributed to the First and the Second when these works were first heard.* Now, much of what was once taken by the non-Scandinavian hearer as the utterance of dark despair, is transformed with familiarity into something actually sensuous and not far from amiable.

Lawrence Gilman noted this Anglo-Saxon fallacy in 1921, when the Fifth Symphony,† since described by the enlightened Cecil Gray as " a

* After the first performance of the Second Symphony in Boston, a newspaper carried the headline — " Cheer Up, Sibelius! "

† This symphony was written just before the war, played in Helsingfors in the spring of 1914. The composer later withdrew his score for long and careful revision, and it was performed in its new form in Scandinavian cities in 1915 or 1916. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, and January 26, 1934.



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sunny, genial work throughout," was first performed in London. Mr. Gilman amused himself collecting the adjectives then liberally bestowed in the press: "dour," "bleak," "harsh," "rugged," "angular," "reticent," "cold," "gray," "austere," "sad," "drastic," "severe," "bare," "lonely," "trenchant."

"Yet there are pages in this Fifth Symphony of his that exhibit an unaccustomed spontaneity and expansiveness, a large simplicity and directness. Some liberating and clarifying influence seems at times to have touched it — the northwest blowing off the sea, or the memory of a horn-call among the hills. This quality was not unnoticed in London when the symphony was first played there. Amid the accustomed stereotypes that insisted upon its 'bleakness,' 'dryness,' 'gauntness,' 'reticence,' 'harshness,' there were some who recognized in this music a more generous spread of line, a greater frankness, a less hampered melodic speech."

The Fifth Symphony, Cecil Gray finds in complete contrast to "the brooding gloom and sombre melancholy which is the spiritual key-note of the Fourth." "The terseness, economy, and extreme concentration of thought," which characterizes the Fourth are not to be found in its successor. "If the Fourth is a White Dwarf, in fact, the Fifth is its opposite, a Red Giant, a Betelgeuse of music, a huge work in which the substance is highly attenuated and rarefied. The four movements of the former amount to a bare 68 pages of full score, the three of the latter to 136 — exactly double. Not that it lasts twice as long in performance; two of the movements of the Fourth are in slow *tempo,* whereas none of those in the Fifth are, but that in itself only serves to emphasize more strongly the profound difference in character between the two works.

"The form, too, of all movements of the Fifth is comparatively straightforward, the style broad, simple, and easily understood, the thematic material more definitely melodic, the harmony diatonic and consonant, the rhythms simple and clear-cut, the orchestration rich and sonorous. In the Fourth there is not a bar that could possibly have been written by any other composer, dead or alive — it is a profoundly personal and subjective utterance, from first note to last. In the Fifth, on the contrary, there is not a bar, considered in isolation from its context, that could not have been written by any one else, yet curiously enough

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the effect of the whole is just as completely and absolutely individual, as utterly unlike anything else in music as the Fourth itself. For this reason it is perhaps an even more remarkable achievement than its predecessor, for it is less difficult — though assuredly difficult enough — to do something which no one else has ever previously done, than to reveal a fresh and unsuspected beauty in the familiar, the obvious, the commonplace, the hackneyed even, which is what Sibelius does in this work.

"The very opening is a case in point. The horn theme announced in the first bars, which is the chief theme of the initial movement, might have been written by almost any one — by Brahms, for example, to whose horn theme in the first movement of the D major Symphony it bears a distinct family resemblance. Yet nothing could be more unlike Brahms or, for that matter, any other composer than the treatment it subsequently receives, or the developments to which it gives rise. Again, the second movement consists of a series of variations on a theme which might have occurred to any tenth-rate composer, and would in all probability have been dismissed by him without a second thought as altogether too banal and commonplace to be made use of; yet this movement is one of quite astonishing beauty and originality. Similarly the broad, swinging theme in the last movement, confided on its first appearance to horns and strings, and later to the trumpets, is almost note for note identical with a popular music-hall song of some ten years or so ago, but in Sibelius's hands it is endowed with a grandeur and a dignity that banish entirely from our minds its dubious associations. These are only three examples chosen more or less at random; the score is full of such things. This uncanny power of transforming the most ordinary and even commonplace material into something rich and strange by means of some unexplainable gift of musical alchemy had already been adumbrated in some earlier works, notably the String Quartet and the Serenades for violin and orchestra; it henceforth becomes the dominant characteristic of all Sibelius's music.

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In gifts of $25 and under	10,000	6,809
	$90,000	$53,505

In other words what we still need to fulfill expectations is 10 gifts of $1,000; 40 gifts of $250; 144 gifts of $100; and 250 gifts of under $25.

I trust this may be stimulating and helpful to those who have not yet enrolled or contributed.

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Chairman

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" The Fifth Symphony constitutes a relaxation from the tension and severe discipline of the Fourth as regards mood, form, and style, but apart from the reinstatement of the third trumpet, which had been dropped in the Fourth, the instrumental forces remain the same." The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

~

" The first two movements," writes Mr. Gilman, in a characteristically illuminating analysis, " though they are distinct in mood and character, are integrated by community of theme, after the fashion instituted by Schumann and popularized by César Franck.

" The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (molto moderato, E-flat, 12–8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (Allegro moderato, ma poco a poco stretto, B major, 3–4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, and sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.

" In the slow movement (Andante mosso, quasi allegretto, G major, 3–2) the somewhat unpromising theme is developed with much resourcefulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a movement of singularly rich expressiveness (an odd detail is the elaborate use of an *appogiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme).

" The Finale is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us. The violas announce the first subject (Allegro molto, E-flat, 2–4) under an agitated figure for the second violins *divisi,* and the first violins continue it. Woodwind and 'cellos sing a more impassioned theme against chords of the other strings and horns. A passage in G-flat major, *misterioso,* for the muted and divided strings alone (violins in eight parts), leads to the superb coda — *un pochettino largamente* — in which the music achieves a gradual amplification and heroic emphasis, with the brass chanting a strangely intervalled figure against a syncopated accompaniment figure of the strings. The end is triumphant."

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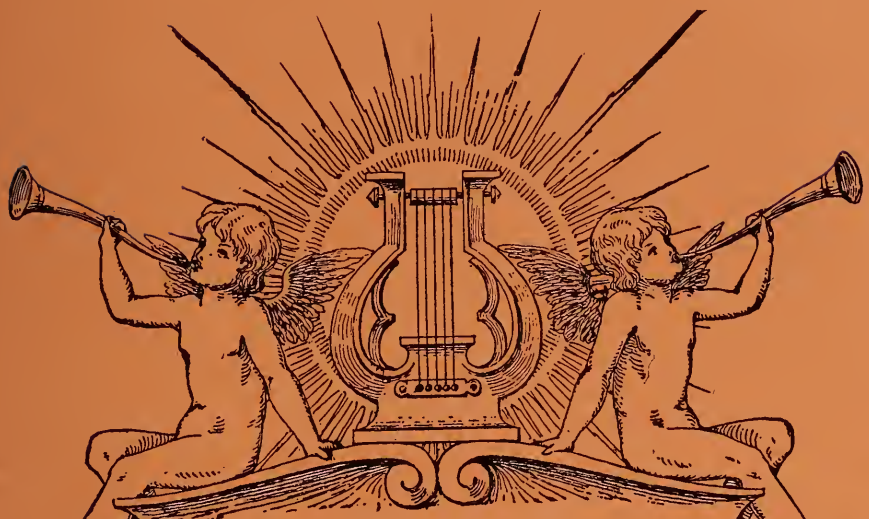
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Concert Bulletin of the Sixth Concert

THURSDAY EVENING, *March* 14

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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IGOR STRAVINSKY *Conducting*

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STRAVINSKY "Fireworks," *Op.* 4

STRAVINSKY Fragments from "Le Baiser de la Fée," Allegorical Ballet

I. SINFONIA: ANDANTE; ALLEGRO SOSTENUTO
II. DANSES SUISSES: VALSE
III. SCHERZO: ALLEGRETTO
IV. PAS DE DEUX
a. *Adagio*
b. *Variation: Allegretto grazioso*
c. *Coda: Presto*

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STRAVINSKY . . Suite derived from the Danced Story, "L'Oiseau de Feu" (Revised version)

a. *Introduction: The Fire-Bird and her Dance*
b. *Dance of the Princesses*
c. *Infernal Dance of Kastcheï*
d. *Berceuse* –
e. *Finale*

[*Steinway Piano*]

"FEUERWERK," *Op.* 4

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

"FIREWORKS" was composed at Oustilong in 1908 for the marriage of Rimsky-Korsakoff's daughter to Maximilian Steinberg.

The first performance in this country was by the Russian Symphony Orchestra in New York on December 1, 1910. There was a performance by the Philharmonic Society of New York in New York on October 30, 1914. The first performance in Boston was a concert of the Philharmonic Society of New York, in Symphony Hall, November 1, 1914.

"Fireworks," dedicated to N. and M. Steinberg, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, six horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, campanelli celesta, two harps, and strings.

Mr. Edward B. Hill, in an interesting article, "A Note on Stravinsky," (Harvard Musical Review for April, 1914), says of this work (E major, 3-4, con fuoco): "In 'Fireworks' can be discerned that budding instinct for realism that was destined to expand into 'futuristic' directions. There are wood-wind figures which revolve like pinwheels, only continued through technical ingenuity in giving the players time to breathe. There are others that ascend in long curves, like rockets, and explode in pizzicato chords with muted horns or trumpets. In the last pages the scintillant activity gathers force and explodes in one triumphant bomb. Here again the musical thought is slight, but in descriptive illusion and in tonal cunning the piece is inspiriting. But these pieces" — the other one being the "Scherzo Fantastique" (1908) — "are mere preliminaries, for Stravinsky is essentially dramatic, and it was not until he wrote for the stage that the scope of his imagination was revealed."

"Fireworks" was played for the first time in London in February, 1914. There was a special performance of the work at a Symphony concert in London on February 28, 1914, when Mr. Arthur Brock, the head of a firm of pyrotechnists, was invited, as an expert on fireworks, to attend and give his impressions. This invitation was in all seriousness. We quote from the *Observer,* London, of March 1: —

"At the conclusion of the performance Mr. Brock was asked, as an expert on fireworks, for his impressions. 'It is a wonderful attempt,' said Mr. Brock, 'and quite unlike anything else I have heard in music. It appealed to me immensely. The piece is not quite what I thought it was going to be. There is very much less of the drum and trombone

than I expected, the effect being obtained by the violins and the whole of the orchestra. I should describe it as a wonderful impressionist rendering of pyrotechnic effects, beautiful colors, sparkling scintillations and graceful forms and movements, with the successive crescendoes which we always strive to obtain through our firework displays, leading up to the grand *mêlée* and impressive " Final Bouquet." ' "

" Mr. Brock referred to the fire music in Wagner's ' Valkyrie,' with which, however, he did not wish in any way to compare the Stravinsky work. In Wagner's opera there were the scenic effects and the stage accessories to help the illusion, whereas to create the impression by music alone was a greater achievement.

" ' As a pyrotechnist,' added Mr. Brock, ' I am grateful to Stravinsky for being the first musical composer to recognize the absorbing beauties of the pyrotechnic art as a theme for his compositions.' "

P. H.

FRAGMENTS FROM " LE BAISER DE LA FÉE " (" THE FAIRY'S KISS "), ALLEGORICAL BALLET IN FOUR SCENES

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In 1928, Stravinsky composed for Ida Rubinstein " *Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux.*" It was produced under his direction at the *Opéra* in Paris, on November 27. As a suite, the music was performed by the Orchestra in Chicago, January 17, 1935, the composer conducting as guest.

Stravinsky dedicates the piece " To the muse of Tchaikovsky," and further explains on his score: " I dedicate this ballet to the memory of Peter (Pierre) Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (" Russischer Musik Verlag," Berlin, 1931) : " Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

" Tchaikovsky's ' *Wiegenlied im Sturm* ' constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends.

From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano — used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.'"

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco piu lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone —

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes

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his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so.

III At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV Pas de deux

(Moderato) — Entrance of the young man (Omitted from the suite).

(Adagio) — The young man and his betrothed.

(Variation: Allegretto grazioso) — The betrothed.

(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(The remainder is omitted from the suite.)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

J. N. B.

ORCHESTRAL SUITE FROM "PÉTROUCHKA"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

THE ballet *"Pétrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13–26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

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The following description of the ballet is taken from " Contemporary Russian Composers " by M. Montagu-Nathan *: —

" The ' plot ' of ' Pétrouchka ' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, St. Petersburg; the time ' Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain] † the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former. The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's ' Kitezh.' ‡

" When at the end of the Dance the light fails and the inner curtain falls, we

* Published by Frederick A. Stokes Company, New York, 1917.

† There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

‡ " The Battle of Kerjenetz " from " The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

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are reminded by the roll the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysées, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from Fokine's choreography. Bénois, the author of the scenario was responsible for

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the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine, were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a coconut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*. P. H.

SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

Stravinsky in 1919 rescored this Suite, and the revised form * will be played at this concert. The orchestration is more modest: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

DIAGHILEV, STRAVINSKY, AND *"L'OISEAU DE FEU"*

How two Russian geniuses met and collaborated to their mutual glory in the "Fire Bird" is interestingly told by Romola Nijinsky, in her life of her husband,† a book which is much concerned, naturally, with the amazing career of Diaghilev, and the *Ballet Russe*.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the programme was the first hearing of a short symphonic poem called *Feu d'Artifice*. Its author was a young man of twenty-six, the son of a celebrated singer at the imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

* He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Kastcheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

† "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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" For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. ' What,' cried Fokine, ' and wait ten years! ' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. ' Marvellously,' said Liadov. ' I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added, ' You know I want to do it. But I'm so lazy, I can't promise.'

" Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

" Fokine heard Stravinsky's *Feu d'Artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his ' unnecessary ' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. ' No, no,' he said. ' You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

" Fokine made the choreography extremely fantastic. The steps are as rich in variation, as light and weird, as the story itself, especially in the solo dances of the Fire Bird, which constantly imitate the movements of a feathered creature.

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but so convincingly unearthly, so sensuous, that one is in another world. The costumes were based on native Russian dress: fur-edged coats, stiff with gold and jewels, and high, embroidered leather boots.

"Stravinsky was wild with enthusiasm to compose the music. By commissioning him Diaghilev proved his uncanny gift of the divining-rod again, which sensed talent wherever it lay latent. Just as with Vaslav (Nijinsky) he gave Stravinsky an immediate opportunity to unfold his art. He knew at once that he had disclosed perhaps the foremost genius of contemporary music, and for this service alone Diaghilev deserves our lasting gratitude.

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

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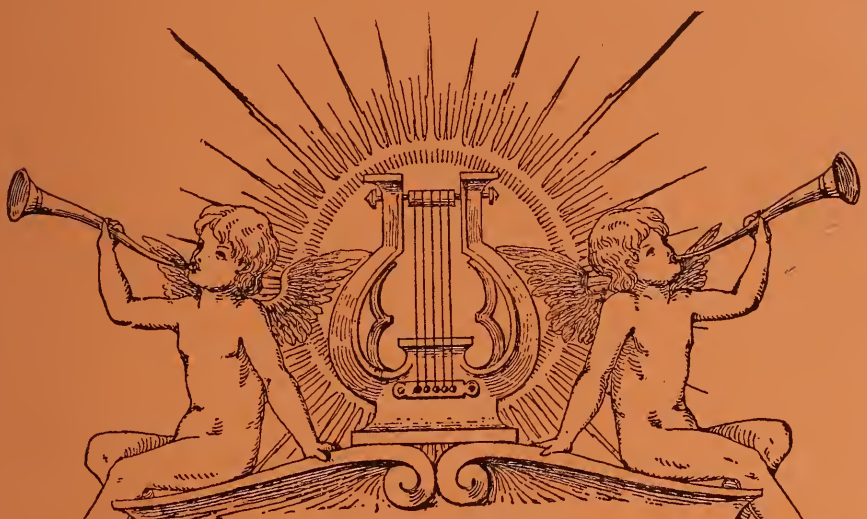
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SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
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BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
ZIDE, L.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
AVIERINO, N.
GERHARDT, S.
BERNARD, A.
VAN WYNBERGEN, C.
DEANE, C.
JACOB, R.
GROVER, H.
WERNER, H.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

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MAGER, G.
LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

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RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *March* 28

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Dr. SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

THURSDAY EVENING, MARCH 28, *at* 8 *o'clock*

Programme

BRAHMS Overture, "Academic Festival," *Op.* 80

SCHUMANN . . . Concerto for Pianoforte in A minor, *Op.* 54

I. ALLEGRO AFFETTUOSO
II. INTERMEZZO: ANDANTINO GRAZIOSO
III. ALLEGRO VIVACE

INTERMISSION

SIBELIUS . . . Symphony No. 7 (in one movement) *Op.* 105

RAVEL . . . Orchestral Fragments from "Daphnis et Chloé" (Second Suite)

Lever du Jour — Pantomime — Danse Générale

SOLOIST

GLADYS GLEASON

(*Mason and Hamlin Pianoforte*)

ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

BRAHMS' two overtures, the "*Akademische Fest-Ouvertüre*" and the "*Tragische Ouvertüre*" * were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–1896). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed the overture in the summer of 1880, even composed and destroyed another "Academic" overture, if Heuberger is not mistaken. The performance came the following January 4th, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim who was studying at the University. Brahms

* The classifiers have always made much of Brahms' tendency to produce his works in pairs. The B flat Piano Concerto and the Violin Concerto as well as the two overtures are held up as sets of twins, separating by a span of years two more couples — the first two and the last two symphonies. Each of the four pairs is used to prove a tendency in Brahms to match a "serious" work with an engagingly melodious one. Such analytical exercises may be put down as richer in diversion than in any fruitful conclusion.

did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. "*Wir hatten gebauet ein Stattliches Haus*" is first given out by the trumpets. "*Der Landesvater*" ("*Hört, ich sing das Lied der Lieder*") is used rhythmically, delightfully developed. The "*Fuchslied*" or Freshman's Song ("*Was kommt dort von der Höh*) is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs à la Suppé," Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, "*Gaudeamus Igitur.*"

~

According to John Fuller-Maitland, the overture is proof of Brahms' "sense of humor." The phrase might be amended to "good-humored." The laughter of Brahms was the overflow of high spirits in the warmth of a friendly group gathered in a *bürgerlich* beer garden, and quite in accord with the festive mood of German student jollification — a mood which at forty-seven he had by no means lost. The Brahms of simple north German origin, who, loving his kind, could turn their *Volksweise* into poetry delicate and personal without loss of native simplicity, could have handled this particular subject in only one way. What another would have turned into a claptrap potpourri, Brahms welded into a fine-grained score, free of bald or sudden allusion, unified by his personal approach into enduring beauty. Walter Niemann finds the overture a music with the wistfulness of reflective middle-age. He calls it "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days, rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that the peculiar beauty of this overture consists. The overture begins *pianissimo,* in a mysteriously subdued fashion, in C minor, in the lower register of the strings and bassoons, and ends, like Weber's "*Jubel-Ouvertüre,*" with the brilliance and fire of rushing scale-passages in demi-semiquavers on the strings, and with the mighty

sonority of the full orchestra on a scale rare with Brahms, including double bassoon, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, and triangle." J. N. B.

CONCERTO IN A MINOR FOR PIANOFORTE WITH ORCHESTRAL ACCOMPANIMENT, *Op.* 54

By ROBERT ALEXANDER SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

AFTER Schumann heard for the first time Mendelssohn play his own Concerto in G minor, he wrote that he would never dream of composing a concerto in three movements, each one complete in itself. It is said that he began to write a pianoforte concerto when he was only seventeen and ignorant of musical form; that in 1836 he sketched a concerto in F major when he was living at Heidelberg. In January, 1839, he wrote from Vienna to Clara Wieck, his betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else." The key was not mentioned.*

* In a letter dated Leipzig, February 8, 1838, to Simonin de Sire (1800–1872), a landowner of Dinant, Belgium, one of Schumann's earliest admirers outside of Germany, he drew the attention of his friend to the "Concert sans orchestre."

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The first movement of the Concerto in A minor was written at Leipzig in the summer of 1841 — it was begun in May. It was then called "Fantasie in A minor," and was not intended for the movement of a concerto. It was played for the first time by Clara Schumann, on August 13, 1841, at a private rehearsal in the Gewandhaus, Leipzig. This rehearsal was for the changes made in Schumann's first symphony. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso," also as "Concert Allegro," for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845. Clara wrote in her diary on July 31, 1845: "Robert has finished his concerto and given it to the copyists."

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipzig, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro affettuoso, Intermezzo; and Rondo vivace," were printed on the programme of the third performance, — Vienna, January 1, 1847, — When Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. The score is dedicated to Ferdinand Hiller.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at Friday and Saturday concerts of the Boston Symphony Orchestra by Carl Baermann (October 6, 1882; November 25, 1887), Anna Steiniger-Clark (January 10, 1890), Raphael Joseffy (April 16, 1897), Adele aus der Ohe (February 15, 1901), Fanny Bloomfield-Zeisler (February 13, 1903), Ernest Schelling (February 24, 1905), Harold Bauer (February 2, 1906, and November 24, 1911), Norman Wilks (March 28, 1913), Josef Hofmann (December 12, 1914), Ignace J. Paderewski (December 22, 1916), Benno Moiseiwitsch (February 25, 1921), Olga Samaroff (December 8, 1922), Alfred Cortot (April 3, 1925), Myra Hess (December 16, 1927).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

P. H.

GLADYS GLEASON

Gladys Gleason, born in Jerome, Idaho, is twenty-four years old. She studied at the University of Idaho, and at the New England Conservatory of Music with Howard Goding. She graduated with honors from the Conservatory in 1934, and was then awarded the Mason and Hamlin Prize. Miss Gleason has given concerts in connection with the Conservatory and with the University of her native state. She is a member of the faculty at Colby Junior College.

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SYMPHONY NO. 7 (In One Movement), *Op.* 105

By Jan Sibelius

Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland

Completed in 1925, Sibelius' Seventh Symphony was performed in Helsingfors in that year, the composer conducting, and was first played in this country by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, and April 21, 1933.

Musical commentators in England (where there exists an especial fondness for Sibelius) have written interestingly of this symphony. Prof. D. F. Tovey has confessed to finding a singular appropriateness in the use of the Seventh Symphony (by means of gramophone records) as "'slow music' during the recital of the flight over Mount Everest." He found no words more adequate to convey "the austere beauty and rare atmosphere of Sibelius' mature style" — with the difference that "Sibelius is by no means lacking in oxygen."

"That versatile if conservative critic, Mr. Punch, has already remarked that the word 'bleak' has been overworked by the exponents of Sibelius. That word might easily be overworked by admirers of Mount Everest or of the moon. For such things it is a jejune epithet, but we need not trouble to find a better. Only a real poet can afford to tell us that the sky is blue, and he probably will not need to call it azure. If the listener can put up with a good description of the flight over Mount Everest he need not be afraid of the bleakness of Sibelius.

"The listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it, Sibelius has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. Sibelius has not only mastered but made a system of that kind of movement which Wagner established for music-drama, and which the composers of symphonic poems before Strauss have often failed to achieve and have not always realised as essential to their problem. Moreover he achieves it in absolute music without appealing to any external programme. He moves in the air and can change his pace without breaking his movement. The tempi of this Seventh Symphony range from a genuine adagio to a genuine prestissimo. Time really moves slowly in the adagio, and the prestissimo arouses the listener's

feeling of muscular movement instead of remaining a slow affair written in the notation of a quick one. But nobody can tell how or when the pace, whether muscular or vehicular, has changed.

" The beginning is in darkness, with adumbrations of more than one future theme. Dawn grows into daylight with a long-drawn passage beginning with violas and 'cellos and pervading the whole string-band in a kind of Mixolydian harmony, differing, like all Sibelius's modal harmony, from Palestrina's only in the boldness of its dissonances. The winds join towards the climax; and then the main theme is given out by the first trombone. Fragments of other themes, including figures of the introduction, follow; and the time quickens gradually, while one of the new figures gains ascendancy and eventually takes shape as a dance. The pace becomes wild and the modulations far-flung with a new sequential figure. Yet this muscular energy becomes absorbed quite imperceptibly into the vast cloud-laden air-currents through and over which the first theme returns in solemn adagio with C minor harmony. Again the pace increases and leads to new figures, scudding through the air. Sunshine emerges upon a song that would add *naïveté* to the most innocent shanties of the human sailors in Wagner's Flying Dutchman. This develops, like the earlier themes, with increasing energy and with several accessories. The last phase of the symphony begins with an accumulation of sequences leading to a presto on the home dominant which proves to be the accompaniment of the final return of the initial theme in its proper solemn adagio. With this, and with some of the introductory figures, the symphony ends in tones of noble pathos."

Another Englishman, Cecil Gray, considers the Seventh Symphony " one of the highest summits to which music has yet attained," in " sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's " Eroica " and Ninth symphonies.

" Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host

R. O. WALTER

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of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

J. N. B.

"DAPHNIS ET CHLOÉ" — Ballet in One Act — Orchestral Fragments *

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

BY JOSEPH MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris

FROM the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloe" until the season of 1912, when it was mounted in June at the Châtelet in Paris, Pierre Monteux conducting, Nijinsky and Karsavina dancing

* The Second Suite was performed in Boston for the first time by this orchestra, December 14, 1917 (Dr. Karl Muck, conductor). The First Suite was originally heard here November 1, 1918 (Henri Rabaud, conductor).

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the title parts. An indifferent success was reported. Meanwhile, the score had been published by Durand in the previous year, and the music, at least that part of it which is contained in the First Suite, was performed at a Châtelet concert, Gabriel Pierné conductor, on April 2, 1911.

Whatever its intrinsic qualities, the success of *"Daphnis and Chloé"* as a ballet was impaired by a gathering storm within the company, a strain of cross purposes in which it was directly involved. Mme. Romola Nijinsky, in her fascinating life of her husband * relates circumstances of this dissension (and others) with every appearance of honest detachment. Michel Fokine's conception of "Daphnis and Chloe" came to be matched directly against Nijinsky's revolutionary experiments in Greek classicism as essayed by the young dancer in visualizing Debussy's *"L'Après midi d'un Faune."* The result was Fokine's resignation as the illustrious choreographer of the company. The subtle and conniving hand of the jealous Diaghileff is discerned in this event by Mme. Nijinsky. So far as he was concerned, she writes, "Fokine had become too dominant. Diaghileff never liked this, and, in all his artistic career, as soon as an artist attained a supreme position, he tried to pull him down. Because there must be only one reigning power, and that should be Sergei Pavlovitch Diaghileff. Yes, certainly he was interested in bringing forward a new *maître de ballet* to further a new school of choreography, but the other motive was always there behind. He made Bakst, and dropped Roerich and Benois for him. He raised Stravinsky and played him off against Prokoviev. He launched Massine and changed him for Dolin, Lifar, and others. And thus Bakst was cast away for Larionov."

Diaghileff was only too ready to listen to the youthful, but eager and challenging ideas of Nijinsky on Greek stylization and posture. There had been Fokine's *"Narcisse,"* based upon Imperial Ballet traditions of classical art, and with "Daphnis and Chloe" Fokine was

* "Nijinsky," by his wife, Romola Nijinsky (Simon and Schuster, 1934).

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EDWARD A. TAFT
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now working on similar "decadent" lines. To Nijinsky, hitherto nothing more than a brilliant executant, he gave Debussy's "Faun" to design, and Nijinsky worked upon his bold schemes with characteristic pains and intensity, teaching entirely unprecedented steps and gestures, based upon ancient bas reliefs, calling constant and cruelly exacting rehearsals. Fokine, who had not even been told of these encroaching activities until they were but too evident, was at work upon three new productions for the pending season in Paris: "*Tamara*," "*Dieu Bleu*," and "*Daphnis et Chloé*." The reception of the first two, at the season's opening in the middle of May, was lukewarm, and as the date for "*Daphnis et Chloé*" drew nearer, he found that he was not allowed a sufficient number of rehearsals. "He asked Diaghileff for more rehearsals, but Diaghileff refused, saying that the troupe was already so much overstrained that they could not stand any more rehearsing. Three days before the *première* Sergei Pavlovitch (Diaghileff) suggested that they abandon 'Daphnis' entirely. Fokine begged for the three days, although he knew six or eight rehearsals were imperative. The choreography was extremely complex, particularly in the last scene, where groups of dancers rush in and out, and finally move to a reassembled climax. 'Daphnis' had to be rehearsed even on the day of its first performance. Fokine was irritated and nervous. He had the feeling that his position as a *maître de ballet* was being undermined. He heard more news about '*Faune*.' Rumors were on foot that something utterly new was in formation. Nijinsky, as always, complied to all that Fokine requested of him, and gave an exquisite performance of a Greek youth in 'Daphnis.' But, in spite of this, the ballet itself failed to obtain a permanent success in the repertoire. Not one of the three novelties choreographically attained the standard of '*Carnaval*' or '*Spectre*.'"

The relations between Nijinsky and Fokine became strained to the breaking point, and instead of relieving the tension, Diaghileff aggravated it. Fokine left the company before the end of the season.

J. N. B.

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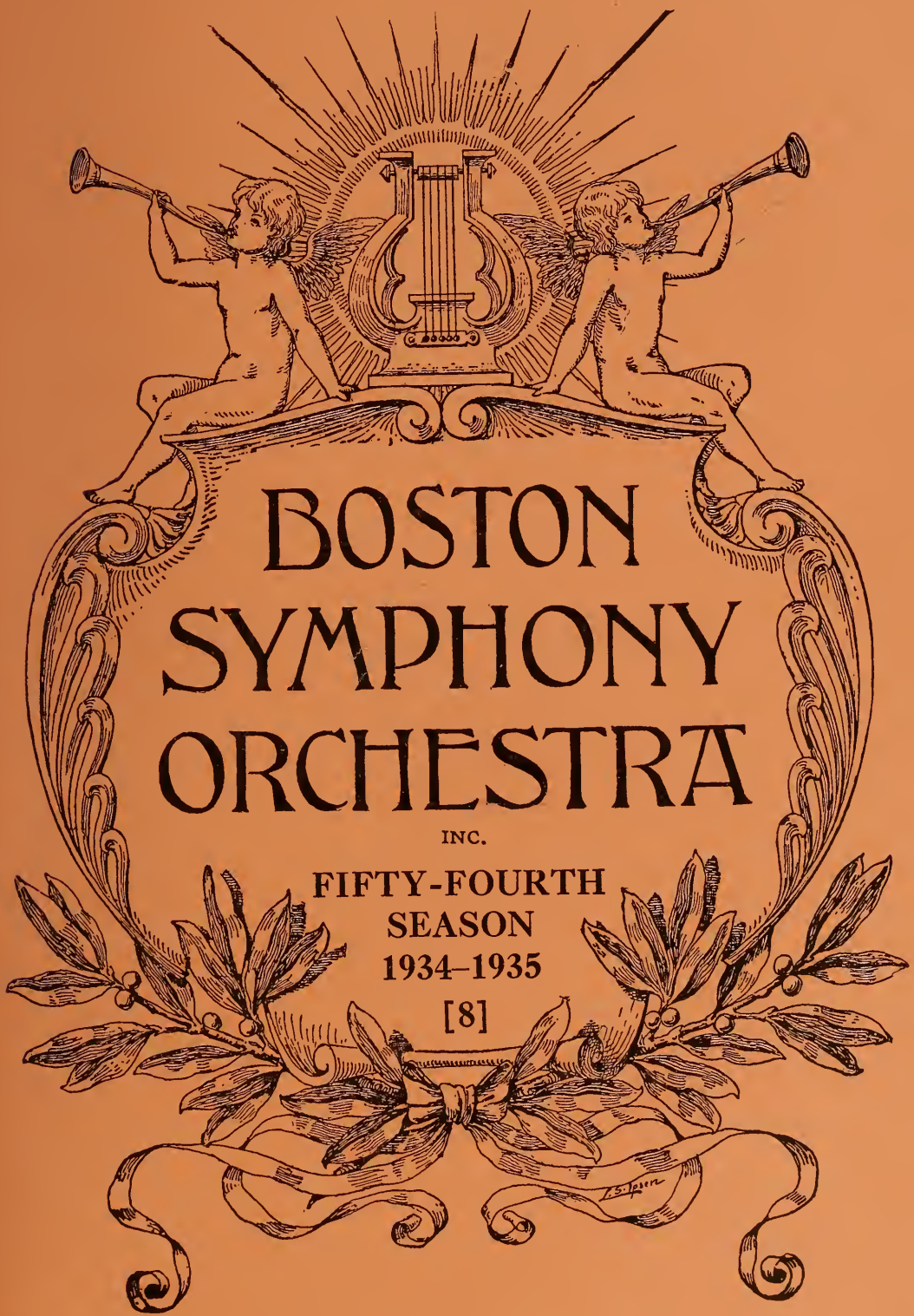
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FIFTY-FOURTH SEASON 1934–1935

[8]

Thursday Evening, April 25
at 8 o'clock

Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
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BATTLES, A.

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FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *April* 25

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Two sections in the balconies will be kept open for this purpose; and since they are much more desirable than the gallery, the admission price will be fifty cents, which is the same as the amount charged for admission to the second balcony in Symphony Hall on Friday afternoons.

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Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, APRIL 25, *at* 8 *o'clock*

Programme

RAVEL Suite for Orchestra, "Le Tombeau de Couperin"

I. PRÉLUDE
II. FORLANE
III. MENUET
IV. RIGAUDON

SCHUMANN Symphony in D minor, No. 4, *Op.* 120

I. INTRODUCTION; ALLEGRO
II. ROMANZA
III. SCHERZO
IV. LARGO; FINALE

(*Played without pause*)

INTERMISSION

BEETHOVEN Symphony No. 5, in C minor, *Op.* 67

I. ALLEGRO CON BRIO
II. ANDANTE CON MOTO
III. ALLEGRO; TRIO–
IV. ALLEGRO

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris

Ravel, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." More than once, and notably in "*Le Tombeau de Couperin*," speculation bore fortunate consequences. The composer was engaged on this particular project, first conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prélude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra — two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. The orchestral score bears no dedication other than that implied in the title. First performed at a Pasdeloup concert in

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Paris under Rhené-Baton, February 28, 1920, it was introduced in this country by Pierre Monteux and the Boston Symphony Orchestra, on November 19 of that year.

The "*Prélude*" is in E minor, *Vif,* 12-16; the "*Forlane*" (an old dance said to derive from the gondoliers of Venice as the "*Forlana*") is an allegretto, 6-8; the "*Menuet*" is an allegro moderato, and the final "*Rigaudon,*" * *assez vif,* 2-4.

SYMPHONY IN D MINOR, NO. 4. *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipzig in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipzig, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

Schumann was not satisfied with the symphony, and he did not

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud."' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.'" P. H.

publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. At this concert selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf: —

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. John S. Dwight found many beauties in the new symphony; but he also said — and the year was 1857 — that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treat-

ment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, *Op.* 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor — or, rather, A minor plagal — opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work — now in D major — with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first

violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

P. H.

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth.

BACH-HANDEL

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BACH Brandenburg Concerto No. 5 for Orchestra with Harpsichord, Violin and Flute

Harpsichord, PUTNAM ALDRICH *Violin*, RICHARD BURGIN
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BACH Passacaglia and Fugue for Organ in C minor (transcribed for orchestra by Ottorino Respighi)

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Tuesday Evening, April 30

HANDEL'S "SOLOMON" (Oratorio)

HARVARD AND RADCLIFFE CHORUSES

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Wednesday Evening, May 1

MISCELLANEOUS PROGRAMME

BACH Prelude and Fugue in G major for Organ
CARL WEINRICH

HANDEL Concerto for Oboe with String Orchestra
FERNAND GILLET

BACH Italian Concerto, for Harpsichord
RALPH KIRKPATRICK

HANDEL Sonata for Violoncello (with Harpsichord)
JEAN BEDETTI

BACH Toccata, Adagio, and Fugue in C major for Organ
CARL WEINRICH

CHORUS AND ORCHESTRA

Sunday Afternoon and Evening, May 5

BACH'S MASS IN B MINOR

(PENSION FUND CONCERT)

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A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death. It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious "*Akademie*" in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo, and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the

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end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. "It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the 'Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible. In this, as in the former period, Beethoven conducted almost all his greater works himself on their first performance. As director of the orchestra, he was neither good nor bad. His impetuosity did not permit him to arrive at the tranquillity and self-command requisite. Feeling himself what each individual instrument had to do, he strove to make each of the performers equally sensible of it, and lost himself in gesticulations, which caused a wavering in the orchestra. His hardness of hearing, whence his listening for the prescribed falling-in of particular instruments, moreover occasioned frequent delays in passages where the director ought to have urged the whole onward."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for

a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the " immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicardi was the immortal beloved, on the grounds that one to whom Beethoven could find it in his heart to dedicate so " insipid " a piece as the F sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: " Thus fate knocks at the door " (Schindler), and that the notes were suggested to him by the call of the yellowhammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

J. N. B.

LIST OF WORKS

Performed at These Concerts

DURING THE SEASON 1934–1935

BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67 VIII · April 26
BORODIN	Symphony in B minor No. 2, *Op.* 5 I · October 18
BRAHMS	Overture, "Academic Festival," *Op.* 80 VII · March 28
	Symphony in E minor, No. 4, *Op.* 98 III · December 20
	Variations on a Theme by Haydn, *Op.* 56a II · November 22
ELGAR	*Symphony No. 2 in E flat, *Op.* 63 IV · January 10
GEORGE FOOTE	Variations on a Pious Theme V · February 14
FRANCK	Symphony in D minor I · October 18
GIOVANNI GABRIELI	*Sonata *Pian e Forte* (edited by Fritz Stein) IV · January 10
HAYDN	*Symphony in G Major, No. 88 (B. & H. No. 13) IV · January 10
HILL	Symphony No. 1 in B-flat major, *Op.* 34 III · December 20
MENDELSSOHN	*Scherzo in E minor from the Octet, *Op.* 20 (arranged for orchestra by the composer) IV · January 10
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces (arranged for Orchestra by Maurice Ravel) II · November 22
MOZART	Symphony in G minor (Koechel No. 550) II · November 22
	Symphony in C major, "Jupiter" (K. No. 551) V · February 14
RAVEL	Orchestral Fragments from "Daphnis et Chloé" (Second Suite) VII · March 28
	Suite for Orchestra, "Le Tombeau de Couperin" VIII · April 26
SCHUMANN	Concerto for Pianoforte in A minor, *Op.* 54 (GLADYS GLEASON, soloist) VII · March 28
	Symphony in D minor, No. 4, *Op.* 120 VIII · April 26
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82 V · February 14
	Symphony No. 7 (in one movement) *Op.* 105 VII · March 28
STRAVINSKY	"Fireworks," *Op.* 4 VI · March 14
	Fragments from "Le Baiser de la Fée," Allegorical Ballet VI · March 14
	Suite derived from the Danced Story, "L'Oiseau de Feu" (Revised version) VI · March 14
	Suite from the Ballet, "Pétrouchka" VI · March 14
TOCH	"Big Ben," Variation Fantasy on the Westminster Chimes (First performance) III · December 20
WEBER	Overture to "Oberon" I · October 18

* Adrian Boult was guest conductor at the fourth concert, January 10

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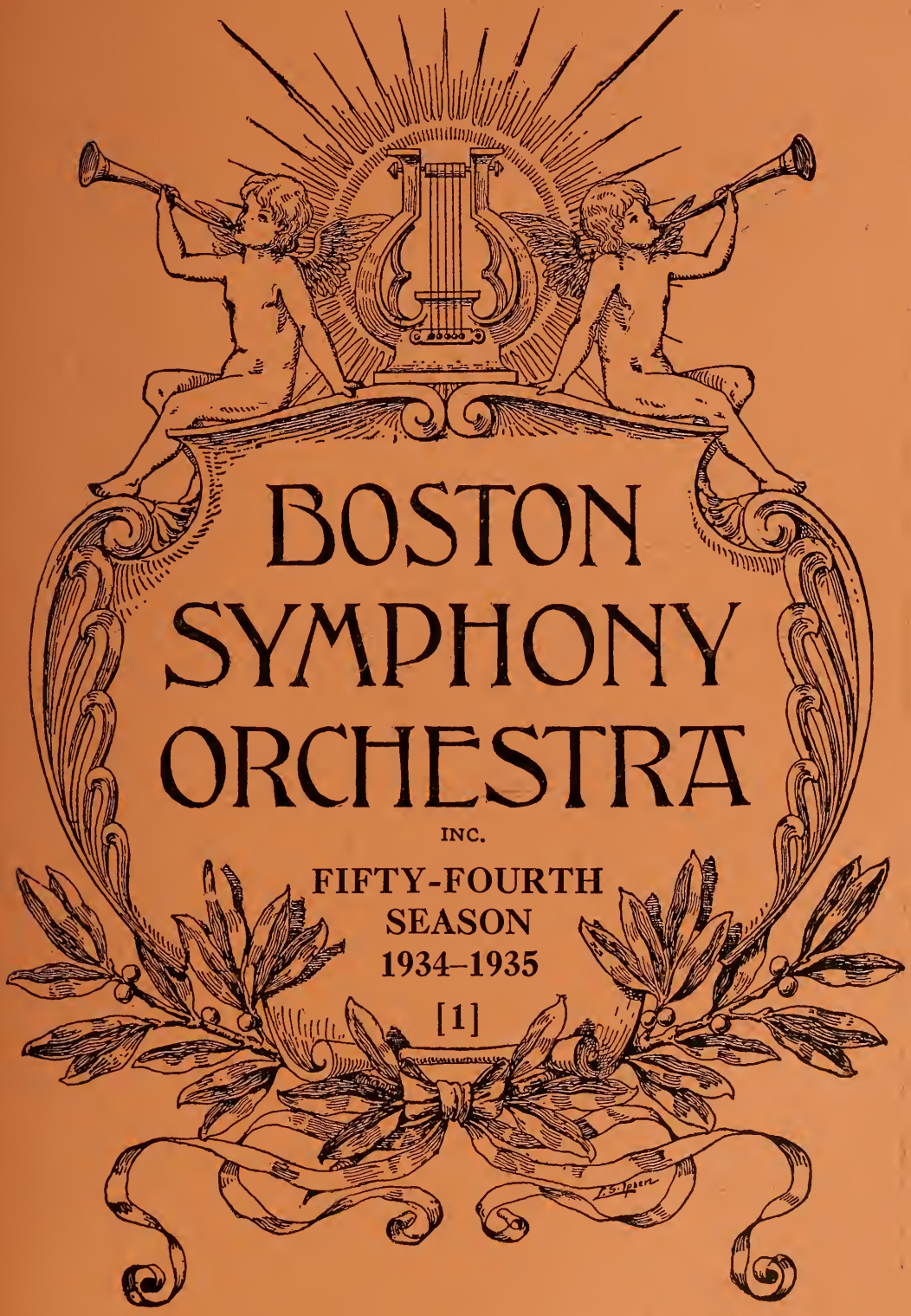


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Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 27

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Friends of the Boston Symphony Orchestra:

On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to its Boston subscribers and many others in the vicinity of Boston who take pride in the Orchestra and its achievements. In that letter the Trustees set forth the maintenance requirements of the Orchestra and suggested a businesslike method of meeting its budget at the very commencement of the Season.

The plan outlined in that letter has been carried out and a Society has been organized known as the "Friends of the Boston Symphony Orchestra," with one of the Trustees as Chairman. Those contributing in either large or small amounts to the maintenance of the Orchestra become members of this organization for this year and are enrolled as such.

The Trustees' letter is now being mailed to subscribers to seats at the Concerts of the Orchestra in Providence and elsewhere, who, we believe, will welcome the opportunity to join in providing for its requirements.

The Trustees desire to express their very deep appreciation of the keen interest which these periodic visits of the Orchestra invariably inspire. Through the organization of the Society of "Friends of the Boston Symphony Orchestra" they hope that a still more intimate contact may be established with the friends and patrons of music in the various cities where the Orchestra gives its performances.

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President, Board of Trustees

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Programme

WEBER Overture to "Oberon"

FRANCK Symphony in D minor

I. LENTO. ALLEGRO NON TROPPO

II. ALLEGRETTO

III. ALLEGRO NON TROPPO

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MOUSSORGSKY . . . "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

For the music in these programmes, visit the Music Department of the Providence Public Library

OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

"OBERON; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The first performance in New York was at the Park Theatre on October 9, 1828: There were performances in New York at the Academy of Music, March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled

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until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

~

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the

subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of



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"Oberon." * He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!' . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826. P. H.

SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.† I shall never forget the impression made upon me by that first hearing."

* "Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).
† D'Indy lists the Symphony as having been begun in 1886.

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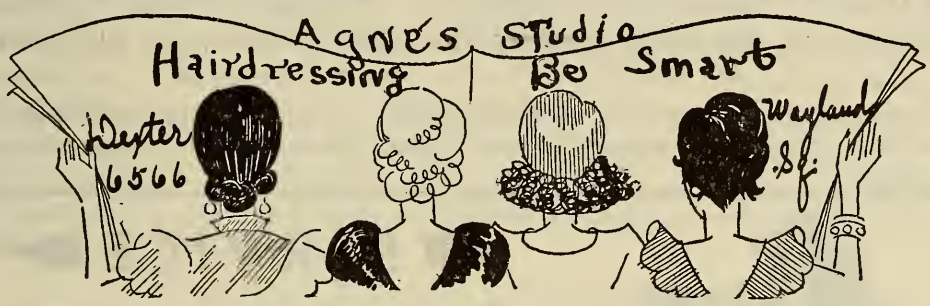
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The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable "*maître,*" who, wrapped and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for



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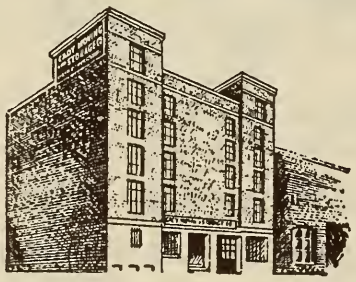
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instance, tried to console himself with the philosophical reflection: " All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist * and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *" La Rédemption "* or *" Les Eolides "*) which time has proved to be of any great importance. *" Les Béatitudes,"* of that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, " the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — " Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to " Franck (César Auguste), professor of organ."



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Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:



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"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange

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currents—his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these impostors by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata—"From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

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"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately



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followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

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in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

This piece of realism, Riesemann reports, "struck his contemporaries as an incredible piece of audacity."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

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" Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his " Pictures at an Exhibition." " Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

" Ravel," says Dr. Vladimir Zederbaum, " scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in ' Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a " Koussevitzky Concert " in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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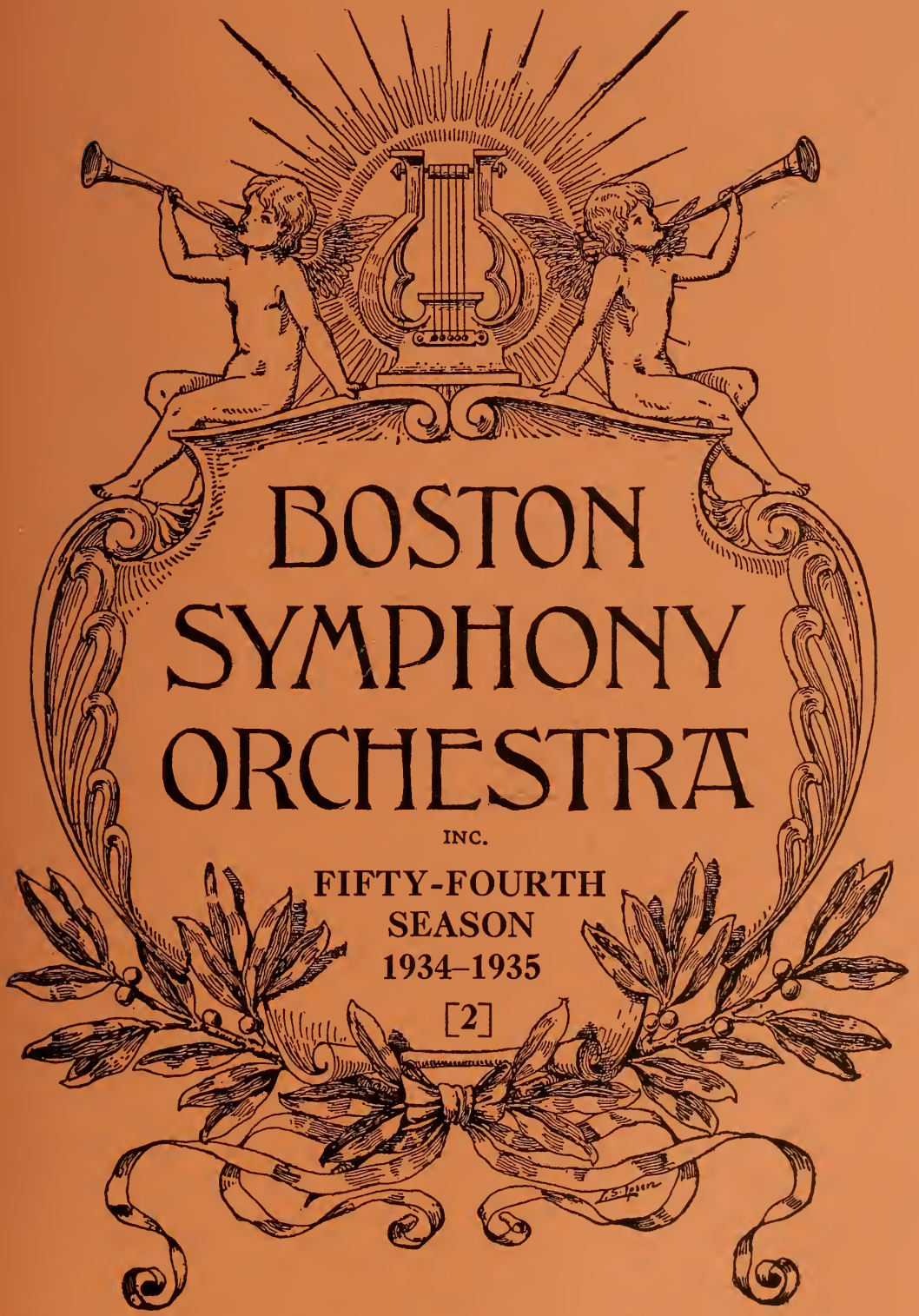
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Concert Bulletin of the Second Concert

TUESDAY EVENING, *January* 15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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To the ~

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THE plan of inviting enrollments to a society known as the Friends of the Boston Symphony Orchestra has resulted in enrollments to date of over 1,000 with contributions totalling approximately $45,000, or one-half of the estimated requirements of the Orchestra for this year. Participation by patrons and friends outside of Boston amounts to 10% of the number enrolled and 4% of the amount contributed.

For this mark of approval and friendly cooperation in providing for the necessary financial requirements of the Orchestra I desire to express sincere thanks. At a later date a detailed report will be submitted as to the Providence subscribers who have been so loyal in their support.

I confidently believe that there are many more who will care to accept the present opportunity through membership in the Friends of the Boston Symphony Orchestra to join those who have already responded so splendidly in making the future of the Orchestra secure.

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TUESDAY EVENING, JANUARY 15, *at* 8:15 *o'clock*

ADRIAN BOULT, *Conducting*

Programme

GIOVANNI GABRIELI . . . Sonata *Pian e Forte* (edited by Fritz Stein)

MENDELSSOHN Scherzo in G minor from the Octet, *Op.* 20 (arranged for orchestra by the composer)

HAYDN Symphony in G Major, No. 88 (B. & H. No. 13)

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I. ALLEGRO VIVACE E NOBILMENTE
II. LARGHETTO
III. RONDO: PRESTO
IV. FINALE: MODERATO E MAESTOSO

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ADRIAN BOULT

THE career of a conductor is read on the one hand in the channels of his acquisitive and his expansive years as developing musician, on the other in his programmes, his insistences, his audiences. These matters would all be eloquent of Adrian Boult's character as a musician, if they could be included within the space of a few pages. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (Adrian Boult was born in Chester, England, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of harmony, counterpoint, or fugue. The boy further found his way to

* Katherine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the "Everyman" Edition.

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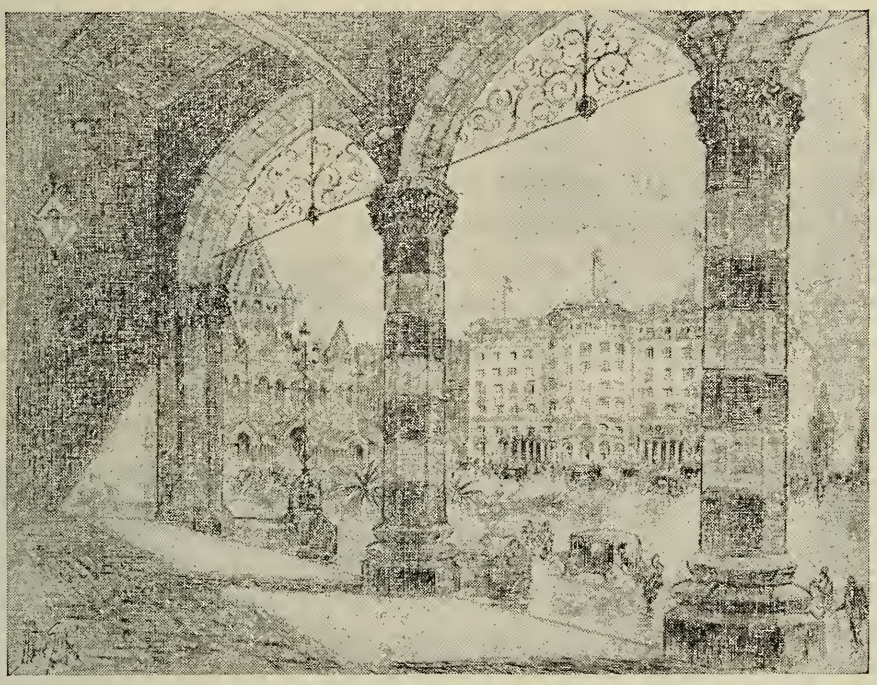
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London each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

Eva Mary Grew, from whose articles in the "British Musician" * this material is derived, remarks discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs

* Adrian Boult, "The Story of his Life and Work," appeared serially in "The British Musician" from August, 1933, through June, 1934.

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and choruses, took bass solo parts in Bach, coached and rehearsed operatic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz.*" In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home at Liverpool, Adrian Boult organized and conducted an orchestra in the Sun Hall, Kensington, "in the slums of Liverpool," where the attendance was uneven, and depleted by the preoccupations of the world war, which had just begun. After various engagements at festivals and other occasional concerts, and a brief service in the War Office department, where his knowledge of German proved valuable, he made his London debut with four concerts in the Queen's Hall, in 1918, including a "revival" of the then scarcely noticed "London Symphony" of Vaughan Williams — under difficulties, for an air raid was in progress.

The conductor, who was now attracting increased attention, was engaged to lead concerts by the London Philharmonic Society, and as a conductor of Diaghileff's *Ballet Russe* for its London seasons of 1918 and 1919. He assisted the aging Charles Villiers Standard as conductor of the Orchestra of the Royal College of Music, and on his retirement took charge of the "Patron's Fund" concerts, wherein the music of young composers is given rehearsal, and public performance. His two seasons as leader of the sporadic and short-lived British Symphony Orchestra might be looked upon as the "finale" of his formative years.

In 1923, he became conductor of the Birmingham Festival Choral

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Society, on the retirement of Sir Henry Wood, a position which he held for seven years, likewise conducting the Birmingham City Orchestra.

When the British Broadcasting Company concerts were organized in 1930, Dr. Boult was appointed to the important post of director. The "B.B.C." orchestra, as it is known, is of the first importance in musical England, both by its public concerts, and by its broadcasts as the official orchestra of the Government's radio ("wireless") monopoly.

"SONATA PIAN E FORTE"

Arranged for brass instruments by Fritz Stein

By GIOVANNI GABRIELI

Born in Venice, 1557; died there August 12, 1612

ABOUT two hundred years before Haydn and Mozart wrote serenades for orchestras divided into sections with echo effects, Giovanni Gabrieli and his uncle Andrea before him were giving this long-enduring musical trick its first vogue. As a matter of fact, the Cathedral of St. Mark in Venice, where each held the post of first organist in his time, boasted two organs and two choirs, and both composers wrote



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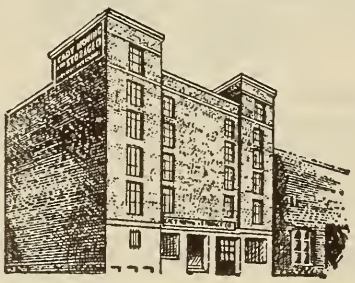
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antiphonal music in which, in different parts of the great edifice, the phrase and its answer would be heard, softly intoned, or strongly affirmed, or both choirs would combine, with sonorous effect. Such is the significance of the words *"Pian e Forte."* The sonata was one of the pieces in a collection of music by Giovanni Gabrieli, both vocal and instrumental, which was published in 1597 under the title *"Sacrae Symphoniae."* The word "sonata" is naturally to be applied broadly in this age of elaborate vocal counterpoint, when concerted instrumental music was still at its very beginnings. "Sonata," we are told, signified nothing more than a piece of music to be "sounded" by instruments, while the word "cantata" sufficed for almost anything that was sung.

The *"Sacrae Symphoniae"* consisted principally of vocal music, and contained motets with voice parts up to nineteen. There were also many instrumental numbers. The Sonata *Pian e Forte* was scored for two trombone choirs, the one consisting of two high and one tenor trombone, with a cornetto * for the soprano voice, the other, two tenors and a bass trombone, with a violin for the upper voice.

Dr. Stein, in a preface to his arrangement, which is dated "Kiel, October, 1931," explains that he has not attempted to "emulate the sound-effects of the original score. It should be fairly obvious that it is hardly possible nowadays to realize such historical color-effects or to reproduce their style, as the old-fashioned Zink cornet is now extinct, and the modern trombone in no way reproduces the sound of its predecessor."

* The cornetto ("Zinke," or "Cornet à Bouquin") was a slightly conical wooden tube with seven holes for stops, and a cup mouthpiece similar to that of a trumpet. It was very popular in the 14th and 15th centuries, often used with trombones, and was highly regarded in church music. Artusi wrote: "As to its tone, it resembles the brightness of a sunbeam piercing the darkness, when one hears it among the voices in cathedrals, churches, or chapels."



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The first choir, Dr. Stein has scored for two trumpets and two horns, thus giving the original cornetto part to the first trumpet. "The tone quality of the horns will be found to be the nearest approach to that of the old trombones."

The second choir he has given to a quartet of trombones, the bass doubled by a tuba. He points out that the string instrument * for which the upper part of the original was scored withstood its heavy complement of brass only because the trombones of that time had a far smaller tone than ours.

The first choir once and again is answered by the second (both *piano*); the two combine (*forte*), after which the choirs are more closely alternated, the responses being canonical or in imitation. The editor has carefully regarded the dynamic indications of the original score.

The editor suggests alternative uses. For the conscientious purists, the cornetto part might be given to two English horns, the upper part in the second choir to a group of violas. In a very large hall, or at an open air performance "the massed effect of 10 trumpets, 16 horns, 12 trombones and 2 tubas can have a stupendously impressive effect."

Dr. Stein concludes with the hope that "this adaptation may enrich our musical experience and pleasure, and that it may help to bring to light the inexhaustible treasures of the great Venetian master (the so-called 'father of the orchestra') which have lain closed to the world for so long a period."

Theodore Thomas arranged Gabrieli's Sonata *"Pian e Forte"* for string and brass instruments when, in 1901, he conducted a series of concerts illustrating the development of orchestral music. Following Gabrieli's plan, Mr. Thomas placed a group of violas and violoncellos upon the stage, while two trumpets, three trombones, and four horns were heard in the distance (Dr. Stein stipulates that the two choirs be placed upon the stage, to the right and left of the Conductor).

Giovanni Gabrieli was one of an illustrious Venetian family of musicians. His uncle, Andrea, born about 1510, was a pupil of Adrian Willaert. He held the post of *maestro di cappella* at St. Mark's from 1527 to 1562, and four years later succeeded Claudio Merulo as organist of the cathedral. His most famous pupils were Leo Hassler, Peter Sweelinck, and his nephew Giovanni, who, on his uncle's death, took his place as first organist of St. Mark's.

Giovanni Gabrieli greatly developed orchestral usage, and showed boldness in the handling of voices, particularly in modulation. Of the *Sacrae Symphoniae* L. Finzenhagen says: "One recognizes in this work

* The "violino" then used corresponded, in range at least, to our modern viola, being written as low as D below middle C.

the richest, the fullest development of the Venetian School. This music possesses a plenitude of harmonic coloring, and also has the soft but lively play of nuance which is the characteristic sign of Venetian painting. His counterpoint does not follow expected courses, but is used as means to express life."

To probe back into Gabrieli's own time is to find that he had an exceeding fame both as organist and as composer, although he probably never left Venice. Of his foremost pupils, Michael Praetorius called him "the most eminent, the most famous of all," and another, Heinrich Schütz, was moved to a classical conceit:

"What a man was Gabrieli, O immortal gods! If antiquity had known him she would have preferred him to Amphion; if the muses had wished to marry, Melpomene would have had no other spouse than he, so great was his mastery of song! All this is confirmed by his high reputation. I can be the first witness of it, for I enjoyed his teaching four years, to my great profit." J. N. B.

SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20

(Arranged for Orchestra by the composer)

By Felix Mendelssohn-Bartholdy

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

In April 1829, the youthful Mendelssohn bade a tender goodbye to his father and Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended travelling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Phil-



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harmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady" reports Moscheles. He also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting however the Scherzo from his string Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, who had had a mixed reception recently in Berlin) and the Scherzo "was obstinately encored against his wish" (again according to Moscheles). Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911.

The Scherzo, "*sempre pianissimo e leggiero*" is a score of characteristically delicate point and grace. It is arranged for two flutes, two oboes, two clarinets, in B flat, two bassoons, horns, trombones, timpani and strings.

The Octet itself was written by the 16-year old Mendelssohn in 1825, whereby the Scherzo antedates that in the Midsummer Night's Dream music by a year. In her life of her brother, Fanny gives her impressions of the Scherzo from the Octet:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away."

The Octet was performed by the string sections of the Orchestra November 7, 1885, and again on November 26, 1920.

J. N. B.

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SYMPHONY IN G MAJOR, NO. 88 (B. & H. NO. 13) *

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

HAYDN wrote a set of six symphonies for a society in Paris known as the " Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled " The Bear "; No. 2, in G minor, has been entitled " The Hen "; and No. 4, in B-flat, is known as " The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787,† and is numbered 88 in the full and chronological listing of Mandyczewski (given in Grove's Dictionary).

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme is but little more than a melodic variation of the first. So, too, the short conclusion — theme — in oboes and bassoon, then in the strings — is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is

* Last performed at the Symphony concerts in Boston, October 21, 1927.

† It is " Letter V " in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. P. H.

SYMPHONY NO. 2 IN E FLAT, *Op.* 63 *

By Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died at Worcester, February 23, 1934

Elgar's ripest symphonic years coincided with, indeed intimately belonged to what Englishmen now like to look back upon as the "Edwardian Age." He wrote his First Symphony in 1908 (having passed fifty, and after long inward preparation). The Violin Concerto came in 1910, the Second Symphony in 1911, and the Tone Poem "Falstaff" in 1913. The Violoncello Concerto of 1919 was his last work of importance.

* This symphony was first performed at a "London Musical Festival" by the Queen's Hall Orchestra, May 24, 1911. The first performance in this country was by the Cincinnati Symphony Orchestra in its own city, when Leopold Stokowski was conductor, November 24, 1911. It was heard at these concerts December 1, 1911 (Boston), Max Fiedler, Conductor.



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The composer, always reticent as to literal meanings in his absolute music, gave certain clues on the score of his Second Symphony, clues which have been seized upon, since the work shows an enigma of conflicting moods. The date and locale — "Venice — Tintagel (1910–1911)" is of no help, for it is obviously not music of landscape. The dedication reads: "To the memory of His late Majesty King Edward VII," and the composer has added, after the King's death which was on May 6, 1910: "This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16, 1911." There is also a motto, quoted from Shelley:

"Rarely, rarely comest thou,
Spirit of Delight!"

Maine, in his two-volume "Elgar, his Life and Works" (1933) calls the Second Symphony "an epitome of the era which was quietly and gradually fading away while it was being written." And elsewhere he says: "Elgar was essentially a man of his time. The background of life was an important factor in determining the ideas and emotions which his music expresses. So much can be admitted of any great composer without thereby accusing him of writing merely topical music. To say that an Imperialist age was the background of Elgar's chief orchestral works is not to say that his sole object is to wave the Union Jack.

"For all that, in a broad sense, the First Symphony can be regarded as a salute to national heritage and attainment, the Second Symphony as a last exulting in the glories of an epoch which has already closed, and the Violoncello Concerto as a lament for the irrevocable years. They are respectively a paean, an epic, and an elegy."

The first effect of the two symphonies upon the British public is in itself a commentary upon the changing psychological point of view of their composer. The First was somewhat on the tradition set by Beethoven's Fifth * — a slow movement with a deep current, a finale which is a "peroration," "a passionate asseveration of faith." It was greatly applauded and admired, and the Second was eagerly anticipated. But meanwhile the composer's spirit had undergone a modification. It did not rise to a final, resounding triumph, but gradually subsided into a peaceful close, a close which has reminded some of the Third Symphony of Brahms. The first hearers of Elgar's Second Symphony, expecting to be overwhelmed, were only bewildered. And when "Falstaff" followed upon this, "some were inclined to think, — and they did not hesitate to speak out — that the Elgar of the 'Variations' and the oratorios, the Elgar of the golden promise, had joined the ranks of the perverse."

Quite otherwise than the vision of "Life and Death" which Shera

* The composer would countenance no such overweening comparison. He once said of the Fifth Symphony of Beethoven: "When I look at it I feel like a travelling tinker looking at the Forth Bridge."

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BEETHOVEN	Overture to "Egmont"
BEETHOVEN	Piano Concerto No. 3, in C minor
TCHAIKOVSKY . . .	Symphony No. 6 in B minor, "Pathetic"

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sees in the symphony, is Newman's brighter summary: "The Symphony will be found to offer a complete psychological contrast to its predecessor. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life. . . . The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladsomeness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally."

The symphony is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, tambourine, bass drum, cymbals, two harps, and the usual strings.

Of the various excellent analyses we choose that of Ernest Newman, for what it closely conveys of the sense of the score: —

"In the point of form, the first movement (Allegro vivace e nobilmente, E flat 12-8) proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be used collectively or individually; while further varieties of mood are obtained by means of striking episodes."

The Allegro introduces at once the first principal theme, an energetic subject in E-flat major.

There is no "motto theme," as in the A-flat symphony; "but particular note should be taken of the descending phrase in the third bar, which is put to some expressive uses, both in this and the latter movements. The theme is really the expression of a continuous idea extending until the entrance of the second subject, but three subsidiary themes may be disengaged from it. This opening is succeeded by the second of the subject groups, which opens with a melody given first of all mainly to the strings and harps. The instrumentation becomes fuller, and later a counter-subject is heard with the theme. Then comes what the composer wishes to be regarded as the principal second subject, *dolce e delicato* ('cellos), though its characteristic droop plainly makes it a variant of the figure to which attention has already been called. Further developments lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax in which a modification of the second subject figures largely. This ends the first section of the movement. The second — what would be called, in the orthodox form, the working-out section — is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old themes. All this section, in fact, is like a darker inset in the center of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano*, while *pp* and *ppp* are the general markings). The whole effect is most striking on the orchestra. . . . [There is] an enigmatic phrase in the muted strings that runs through virtually the whole of this section. It is impossible, as it would be useless, to analyze the scene in detail on paper. Its ghostly color, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it as subtly imaginative a piece of work as Elgar has ever written.

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" Towards the end of this section the material of the commencement reappears in expressive forms, though in much subdued colors. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy."

The slow movement (*Larghetto,* C minor, 4-4) commences with a series of pianissimo chords in the strings. At the eighth measure, we hear the main theme — " a grave, deliberate melody in flutes, clarinets, horns, trumpet and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar. There is a broadly and richly harmonized central section, after which the main theme is resumed. The English horn and the oboe give out a melody in thirds. This is repeated by the clarinets. This goes into a meditative theme for strings alone (wind instruments added later) Another motive, *nobilmente e semplice,* constitutes virtually the whole of the thematic material of the *Larghetto.* All of it is now repeated in other forms and colors. Near the end the vital phrase of the whole symphony steals in quietly in two solo violas, and then in the violins, but only for three or four bars. The last word is given to the grave chief theme of the *Larghetto,* and the softly breathed chords of the strings.

" What most people would call the Scherzo," continues Mr. Newman, " is here styled a Rondo (*Presto,* C major, 3-8). Its main theme is full of quips and surprises. (One feature of the Symphony, by the way, is the number of themes that run in thirds.) After this theme has run its nimble course, another comes bounding out in the strings and English horn in unison (accompanied in horns, bassoons, trombones and double-basses). On its repetition later it is combined with a counter-melody. After this come some lively metamorphoses of the sprightly first theme, combined with other matter. With a change of the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone. The passage commences *pianissimo,* but soon works up to a tremendous torrent of sound in the full orchestra. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given up to the pure joy of motion, will give us something to think about when we hear it. The remainder of the brilliant Rondo, with its repetitions, is quite plain sailing."

The main theme of the Finale (*Moderato e maestoso,* E-flat major, 3-4) " tells its own story at once. It is given out in strong lines by bass clarinet, bassoons, horns, and 'cellos, with broken harmonies supplied by clarinets, harps, and second violins. A few repetitions of it in various forms serve to imprint it firmly on our memories before a second theme comes — mainly in the strings. Large use is made of the second part of it. A third theme is of a similarly broad and dignified character. Then, in quickened tempo, the second theme is worked out quasi-fugally, along with some other figures, in a bold and effective style; after which we make our way back to the captivating first theme again, which is treated in a variety of ways. The climax comes with a sonorous reiteration of the third theme, the sequences mounting one on the other like great waves. Then a *più tranquillo* passage leads to a quiet and expressive reminiscence of the first theme of the first movement in extended notes. It is made the text of a masterly peroration, not so overpowering in its wealth of tone as the ending of the First Symphony, but equally effective in its much quieter way, and exhibiting the same consummate knowledge of the art of getting off the stage. The phrase is repeated several times in one instrument after another, then breaks off into a reminiscence of a fine phrase that has been heard in some of the later developments of the third theme, and finally we hear an echo of the first. All this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last movement we are in a *pianissimo,* and apart from one short *crescendo,* in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content."

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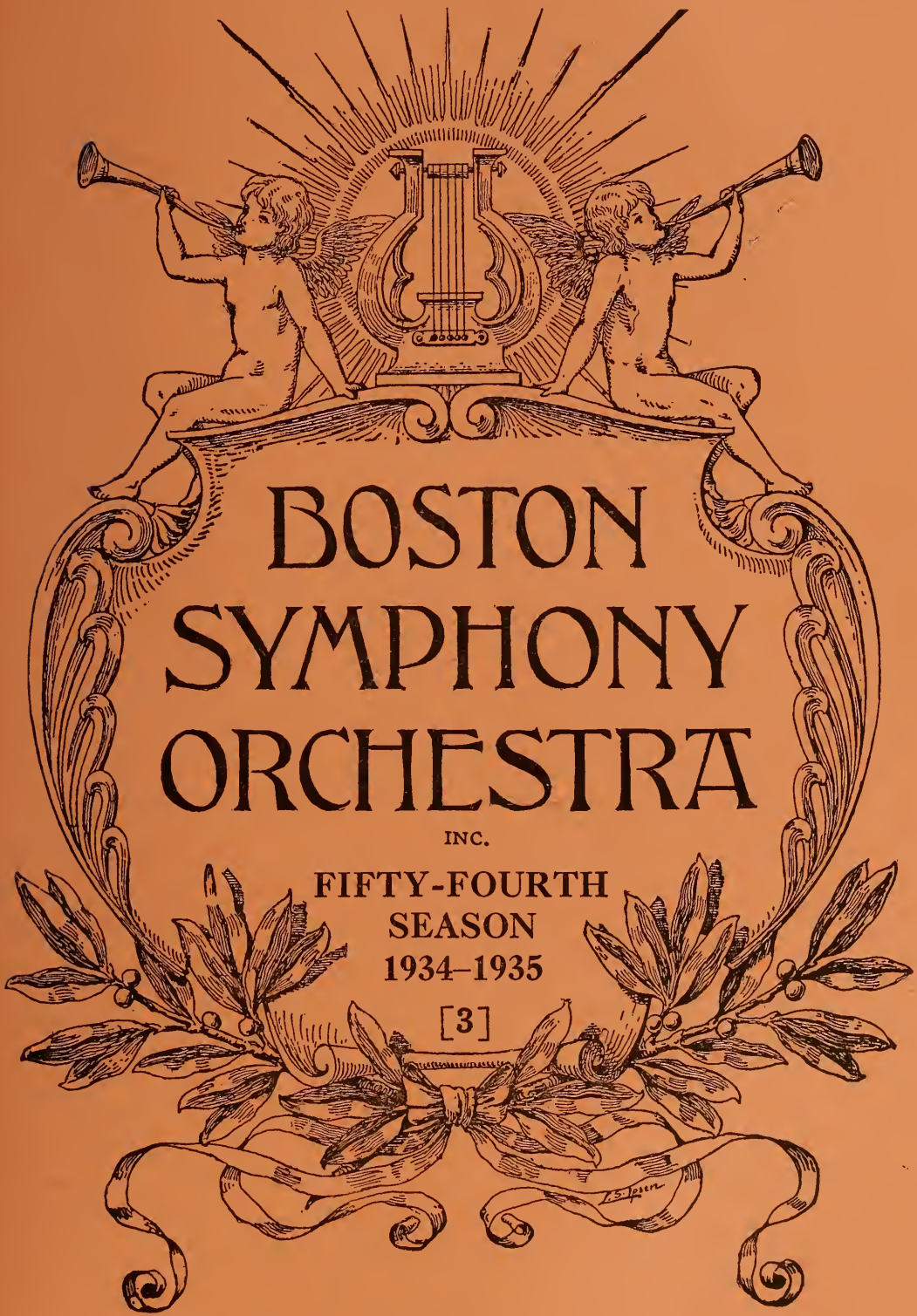
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TUESDAY EVENING, *February* 19

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Programme

MOZART Overture to "The Marriage of Figaro"

BEETHOVEN Concerto for Piano, No. 4, in G major, *Op.* 58

I. ALLEGRO MODERATO
II. ANDANTE CON MOTO
III. RONDO; VIVACE

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. ADAGIO—ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIA
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO

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OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one

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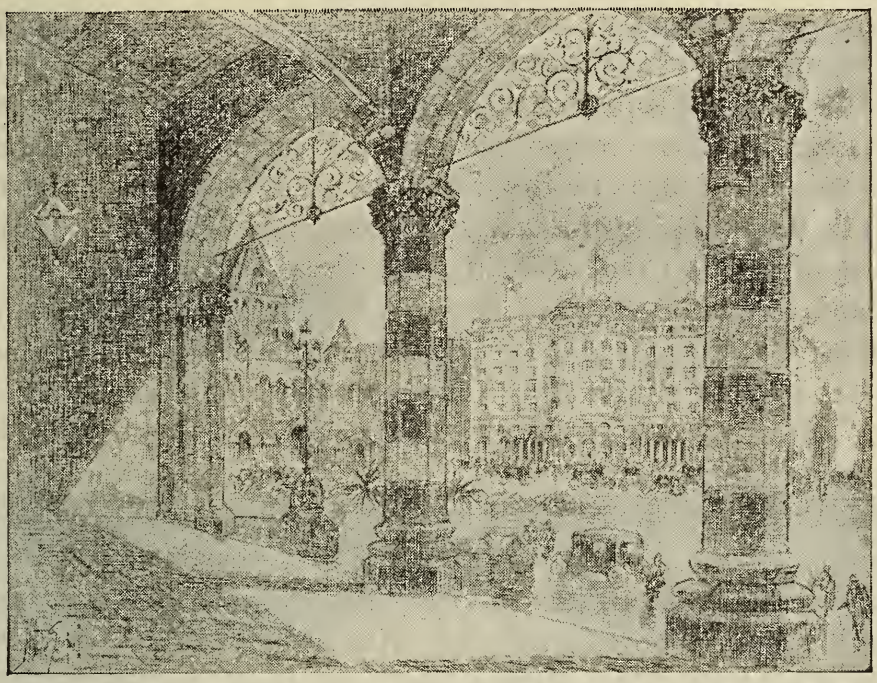
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day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

* Da Ponte here refers to Baron Wezlar.

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"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True: but I have already forbidden the German company to play this piece "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the

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instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

P. H.

CONCERTO IN G MAJOR, FOR PIANOFORTE, NO. 4, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827

THIS concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March 1807. The first public performance was in the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; *

* Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

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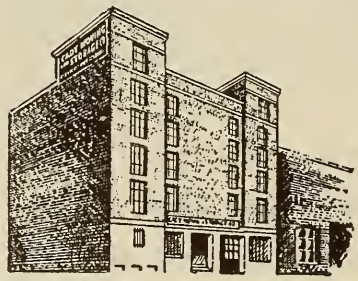
Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte " into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written " Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, published the three cadenzas in an appendix to the Fourth Concerto, and said in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated " humbly " by Beethoven to " His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to



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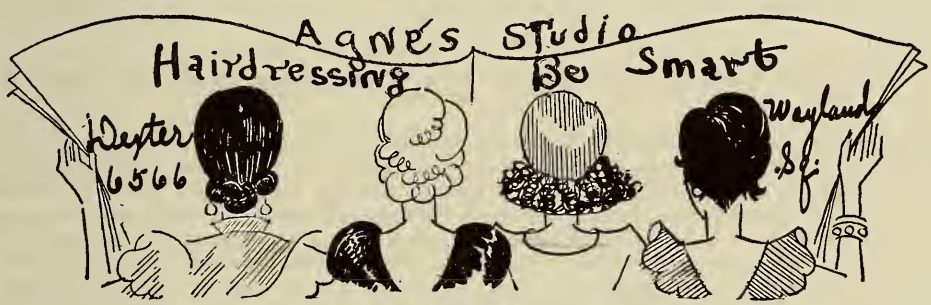
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the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep



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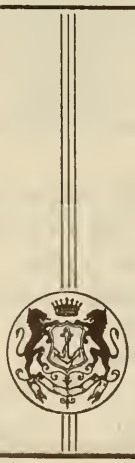
repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller * at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N. Y. He met with no success, and he then went to Washington, D. C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn. & Co., New York, 1897).



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MYRA HESS

Miss Hess was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American debut until 1922 when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. At the Friday and Saturday series, she appeared in Schumann's Concerto on December 16, 1927, and in

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Brahms' Concerto No. 1 in D minor, April 15, 1932. Miss Hess has performed Beethoven's Fourth Concerto with this orchestra on previous occasions, although not at the Friday and Saturday series. She played it at a Monday evening concert, March 30, 1925, and at a Tuesday afternoon concert, February 10, 1931. She played the same work with the orchestra at the Beethoven Festival in Washington, D. C., December 2, 1930, and in Carnegie Hall, New York, January 10, 1931. She was soloist at a Pension Fund concert, February 26, 1933, playing Schumann's Concerto.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893,* and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current.

* Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance, at the regular concerts, was January 25 last.

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But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a " casting out of the dark spirits that had possessed him." There are those who protest that Tchaikovsky fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. One calls to mind the affecting pathos of the love songs, the wistful sentiment of Pushkin's Tatiana, whom Tchaikovsky put into music with such fond care, even while he was at work upon the Fourth Symphony. The pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.



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One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he must have written in the comforting sense of having attained his fullest creative powers. If the strain of melancholy which runs through most of Tchaikovsky's music and finds its most luxuriant expression in his last symphony are nothing more than the querulous complaints of a pessimist, as some have averred, it would be hard to reconcile such a belief with a remarkable passage in his letter to Mme. von Meck (March 1, 1878) where he tries to put in words the state of mind to which the act of composition lifts him. He calls it: " a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

Tchaikovsky, always reticent about a programme for his symphonies, was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin to Davidov, February 23, 1893: " Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled ' A Programme Symphony ' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

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The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than " No. 6," and did not like " Programme Symphony." " What does Programme Symphony mean when I will give it no programme? " Modeste suggested " Tragic," but Peter said that would not do. " I left the room before he had come to a decision. Suddenly I thought — ' Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. ' Splendid, Modi, bravo, " Pathetic " ! ' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *" Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than " No. 6." He added: " I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an " enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. " It seems more reasonable," he wrote, " to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *' lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear ' the ground whirl of the perished leaves of hope ' still remains the most profoundly stirring of his works."

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: " It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so

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effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts: and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the first subject.

"The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

"The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in 5-4 time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio

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with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have.

" The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the second subject stiffens the whole orchestra into march-rhythm. There is no development: the first subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

" This experiment, unique in form and unique in success, is carried through on two themes: the desperate first subject, with its curious arrangement of crossing parts in the first four bars, and a consolatory second subject.

" There is no development, but the second subject is worked up to a great climax, which leads, after some dramatic pauses, to the recapitulation. In this the first subject reaches a still greater climax, which dies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the second subject, now in B minor and in a mood of utter despair. And so the music of the whole symphony dies away in the darkness with which it began."

J. N. B.

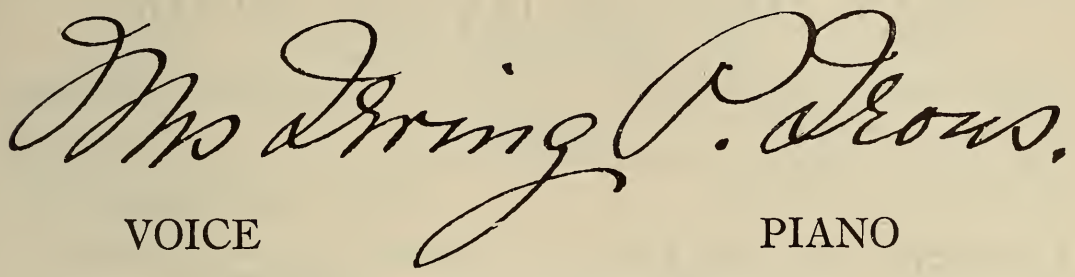
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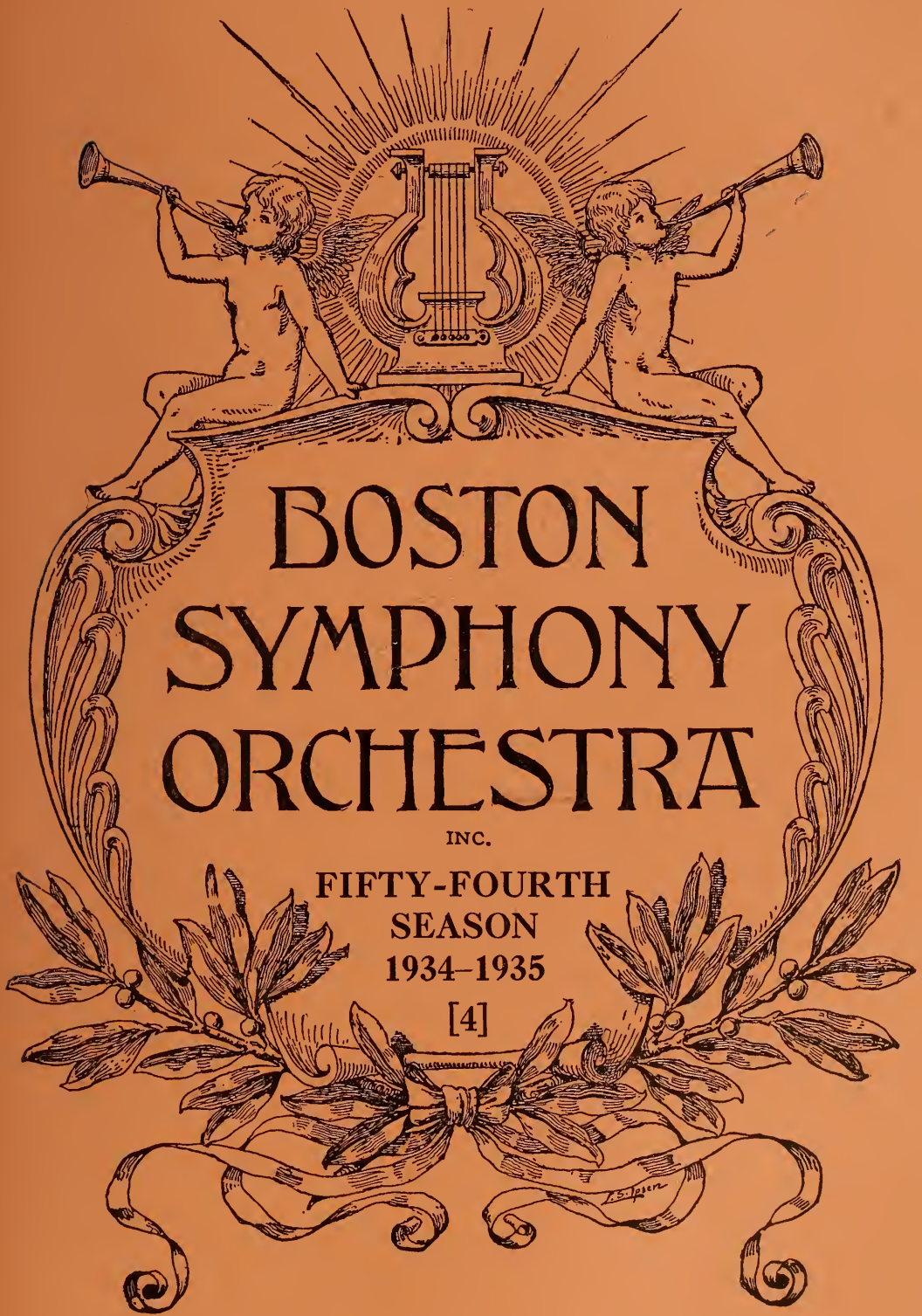
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TUESDAY EVENING, *March* 19

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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MENDELSSOHN . . . Symphony in A major, "Italian," *Op.* 90

I. ALLEGRO VIVACE
II. ANDANTE CON MOTO
III. CON MOTO MODERATO
IV. SALTARELLO: PRESTO

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IV. ALLEGRO CON SPIRITO

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

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The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that

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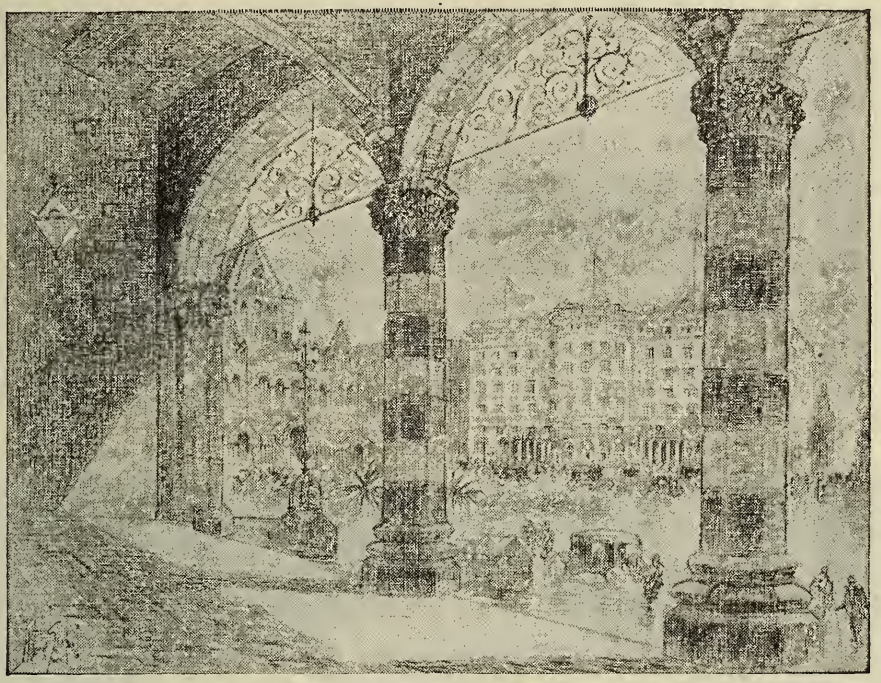
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in any event it should be something different, — perhaps wholly new, — and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipzig, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at



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length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second,

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somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

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EXCERPTS FROM "THE GOLDEN COCK"

INTRODUCTION AND MARCH

By NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

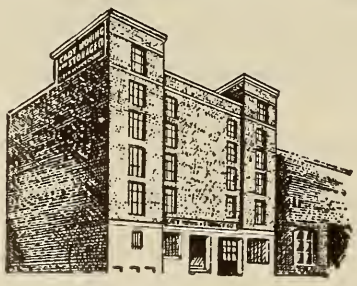
Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

"LE COQ D'OR" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale *), music by Rimsky-Korsakov, was begun late in the summer of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909.

In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen.

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in

* Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.



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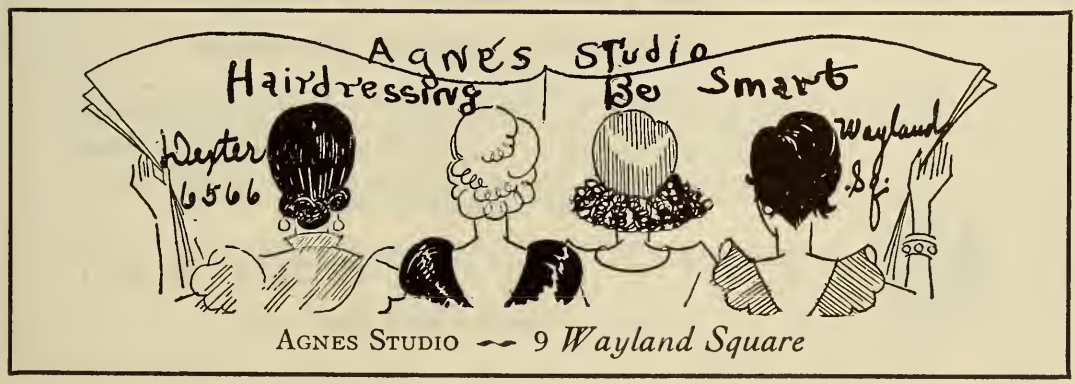
An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumpets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the March, a tromba alta in F, triangle, and bass drum are added.

Mrs. Rosa Newmarch says that "Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well provisioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Chatelaine tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.



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In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. " Jump and dance, grin and bow," says Amelfa the Chatelaine, " but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

" Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king? "

In the Epilogue the Astrologer tells the people they should not be so disturbed.

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Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

P. H.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that

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Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a

"Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

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new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you before hand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorff in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his

* She had teasingly upbraided him for spelling "symphony" with an 'f.'



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native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straight-forward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sin-

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fonietta today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him. J. N. B.

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BRAHMS	Symphony No. 2 in D major, *Op.* 73	IV March 19
ELGAR	Symphony No. 2 in E flat, *Op.* 63	II January 15
FRANCK	Symphony in D minor	I November 27
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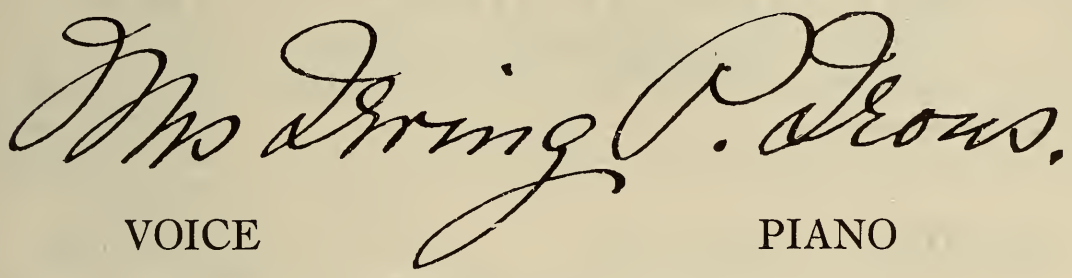
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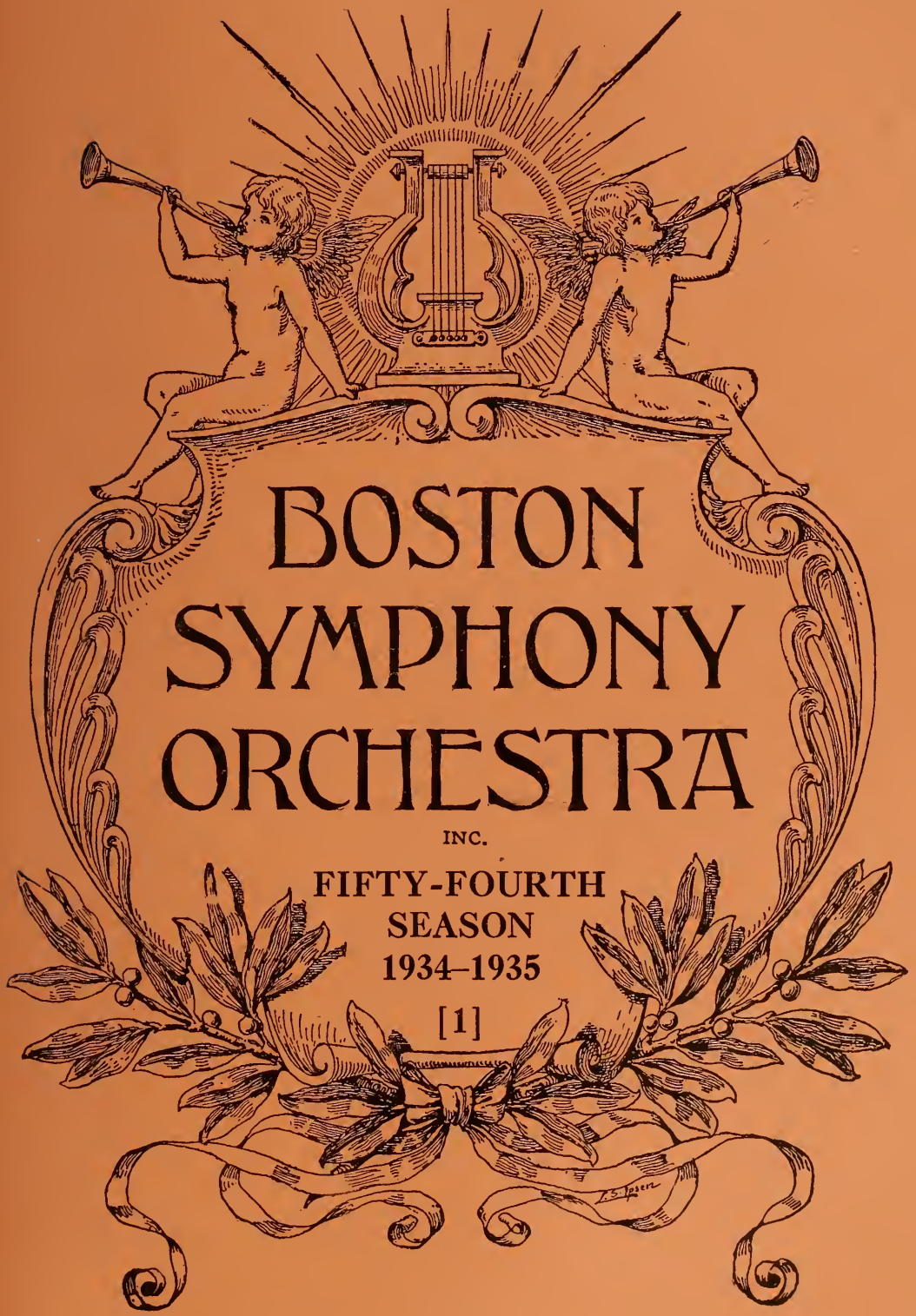
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 13, *at* 8:30

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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MOZART'S Overture to "The Marriage of Figaro" will be played as the opening number on this programme.

Lyric Theatre · Baltimore

Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 13, *at* 8:30 *o'clock*

Programme

BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE: ADAGIO ASSAI
III. SCHERZO: ALLEGRO VIVACE; TRIO
IV. FINALE: ALLEGRO MOLTO

INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.† Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.‡

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's pro-

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

‡ Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

grammistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." * The symphony " written on Bonaparte "

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

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was finally published in 1806 as "Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung.* Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March: (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers—it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove

also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the "Eroica" and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.'"

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible



and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir

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Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained:

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled

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Which one of the four works listed below would you prefer hearing at the concert on December 5? Dr. Kindler will play the work receiving the largest number of votes. Mail your selection to the T. ARTHUR SMITH BUREAU before November 28th.

SEVENTH SYMPHONY *Beethoven*
SECOND SYMPHONY *Sibelius*
"NEW WORLD" SYMPHONY *Dvorák*
THIRD SYMPHONY ("Poeme Divin") *Scriabin*

" the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. " Bydlo " is the Polish word for " cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a " folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *" une pénétrante poésie."* (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. " In 1870," says Stassov, " Hartmann designed the costumes for the staging of the ballet ' Trilby ' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. " The two Jews were drawn from life in 1868,

how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*" (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls.

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Friends of the Boston Symphony Orchestra:

On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to its Boston subscribers and many others in the vicinity of Boston who take pride in the Orchestra and its achievements. In that letter the Trustees set forth the maintenance requirements of the Orchestra and suggested a businesslike method of meeting its budget at the very commencement of the Season.

The plan outlined in that letter has been carried out and a Society has been organized known as the " Friends of the Boston Symphony Orchestra," with one of the Trustees as Chairman. Those contributing in either large or small amounts to the maintenance of the Orchestra become members of this organization for this year and are enrolled as such.

The Trustees' letter is now being mailed to subscribers to seats at the Concerts of the Orchestra in Baltimore and elsewhere, who, we believe, will welcome the opportunity to join in providing for its requirements.

The Trustees desire to express their very deep appreciation of the keen interest which these periodic visits of the Orchestra invariably inspire. Through the organization of the Society of " Friends of the Boston Symphony Orchestra " they hope that a still more intimate contact may be established with the friends and patrons of music in the various cities where the Orchestra gives its performances.

Bentley W. Warren
President, Board of Trustees

November 12, 1934

Lyric Theatre · Baltimore

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Tuesday Evening, January 29

at 8:30 o'clock

Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GATE OF THE BOGATIRS AT KIEV. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads,

in such cases: ' He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When ' he ' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that ' he ' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every ' King of Nature ' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

" There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

" Ravel," says Dr. Vladimir Zederbaum, " scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in ' Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a " Koussevitzky Concert " in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

BOUND VOLUMES

of the

Boston Symphony Orchestra

Concert Bulletins

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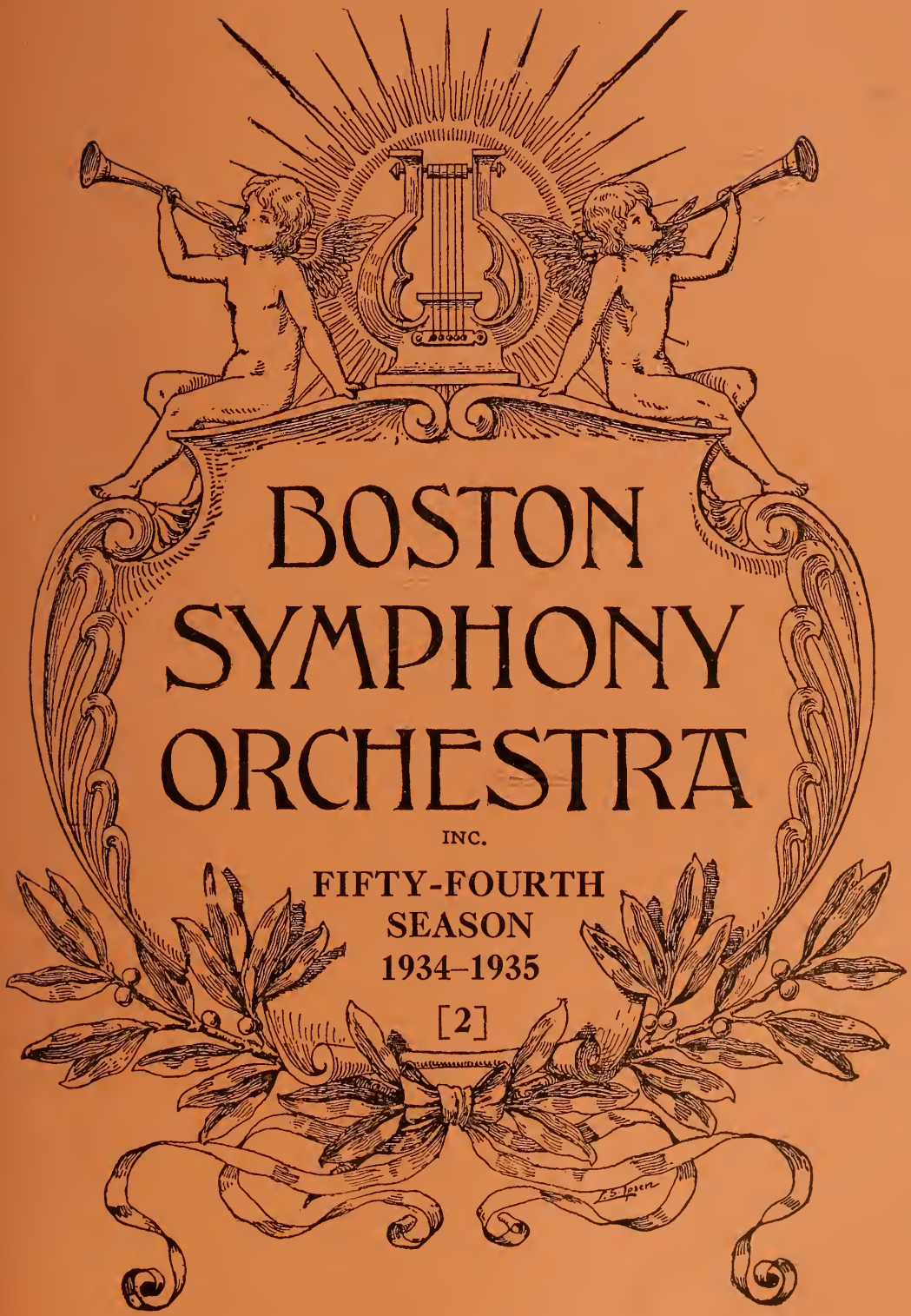
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Concert Bulletin of the Second Concert

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

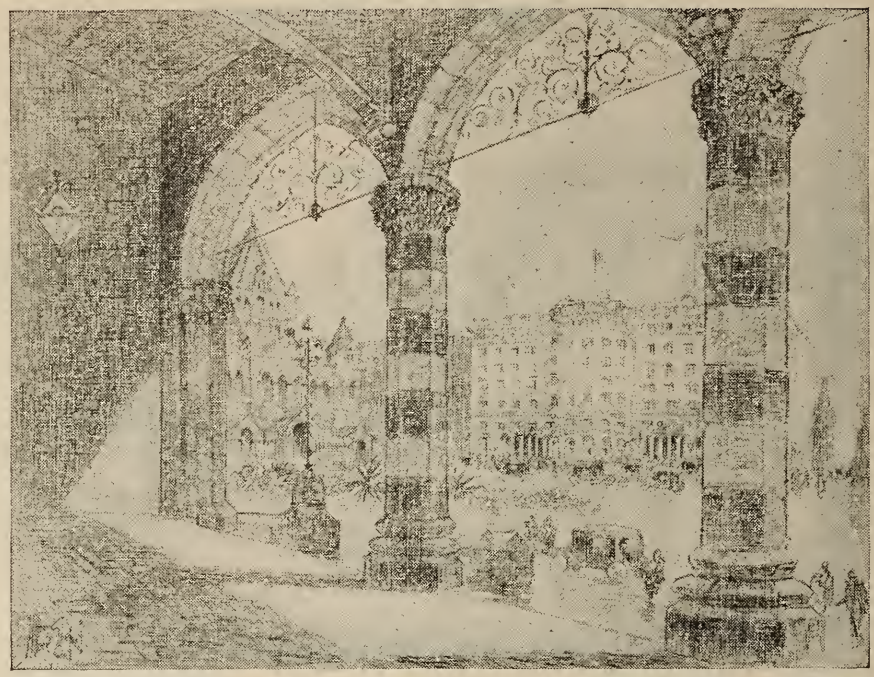
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TUESDAY EVENING, JANUARY 29, *at* 8:30 *o'clock*

Programme

BEETHOVEN Symphony No. 4 in B-flat major, Op. 60

I. ADAGIO; ALLEGRO VIVACE
II. ADAGIO
III. ALLEGRO VIVACE. TRIO. UN POCO MENO, ALLEGRO
IV. FINALE: ALLEGRO, MA NON TROPPO

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes

INTERMISSION

STRAUSS . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche)

SYMPHONY IN B-FLAT MAJOR, NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THE composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4ta 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto — I cannot yet send you the promised *symphony,* for a gentleman of quality † has taken it from me, on the understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor,* not by Breitkopf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

† This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, " by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as ' the most tenderly classical ' of all works of its kind; its keynote is ' happiness ' — a contentment which could have come to the master only through such an incident as the one above set forth — his betrothal." We do not see the force of this reasoning.†

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: " Sinfonia 4ta 1806. L. v. Bthvn."

The Fourth Symphony was performed for the first time at one of two

* See " Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's " Symphonies de Beethoven " (Paris, 1906), and particularly O. G. Sonneck's remarkable study, " The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven " (large octavo, 67 pp. New York, 1927).

† " In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony — the most perfect in form of them all — and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making ' a woeful ballad to his mistress' eyebrow? ' " — Thayer-Krehbiel, " Life of Beethoven."

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concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year: —

" Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy ' Coriolanus,' a pianoforte concerto, and some arias from ' Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

P. H.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By Richard Strauss

Born at Munich, June 11, 1864; now living at Vienna

The full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius,



which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.** Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and

* "Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

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mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

~

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

"TANZLIED." The dance song begins with laughter in the woodwind.

"NACHTLIED" ("Night Song").

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators. P. H.

"BIG BEN," VARIATION FANTASY ON THE WESTMINSTER CHIMES

By ERNST TOCH

Born at Vienna on December 7, 1887; now living in New York

WHEN Ernst Toch arrived in New York last September, he spoke to a writer for the New York Times of his "Westminster Fantasy" which "was conceived one shrouded cloudy midnight near the Parliament Buildings in London."

It now appears that Dr. Toch, after mentally shaping this score during his recent sojourn in London, did the actual writing of it in New York — a fact which is borne out by the same article in the New York Times: "Dr. Toch scores his works, whether for orchestra, quartet or piano, in their final form without preliminary sketches; a method which

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implies an inner ear of remarkable exactness and an immense instrumental knowledge."

The composer has kindly provided the following paragraph about his Variation Fantasy:

"The suggestion for 'Big Ben' came to me during my stay in London in the winter of 1933–34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my imagination for a long while, and evolved into other forms, somehow still connected with the original one. until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my Variation Fantasy. The piece was actually written later in New York, in October and November, 1934."

The composer uses a large variety of percussive instruments to gain his ends. The instrumentation includes: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, clarinet in E-flat, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass tuba, timpani, low chimes (E–D–C–G), small chimes, large drum, side drum, cymbals, xylophone, triangle, castanets, 2 different small chinese wood drums, tam tam, celesta, harp and strings.

The score opens and closes with the full Westminster chimes to a background of violin figures, and finally to a roll of the timpani and small drums. There are sections in contrasted tempi suggesting variations, but after the theme is fully stated by the strings in the first (Vivace) it recurs only in fragmentary fashion. Different instruments give one of the "quarters," but with rhythmic or other embellishment of the essential notes. The listed tempi (andantino — scherzando leggiero — slower, free — molto tranquillo) suggest the course of the variation fantasia.

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Tuesday Evening, April 2

at 8:30 o'clock

Ernst Toch was born December 7, 1887, in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School at the age of sixteen, Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rosé Quartette in Vienna, and the famous protagonists of Schoenberg's music played this and later others. Toch was constrained on graduation from high school to study medicine for two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer. His works include a large amount of chamber music, also orchestral music and concertos. He has written several operas and incidental stage music. He left Germany about a year ago, and made his residence in England. He is now teaching in the New School for Social Research, in New York.

Dr. Toch's Piano Concerto Opus 38 was played at these concerts (Jesús María Sanromá, pianist) on December 28, 1928, and again on March 25, 1932, when the composer, then making his first visit to America, appeared as soloist. Toch's Bunte Suite Opus 28 had its first American performance on the latter programme. J. N. B.

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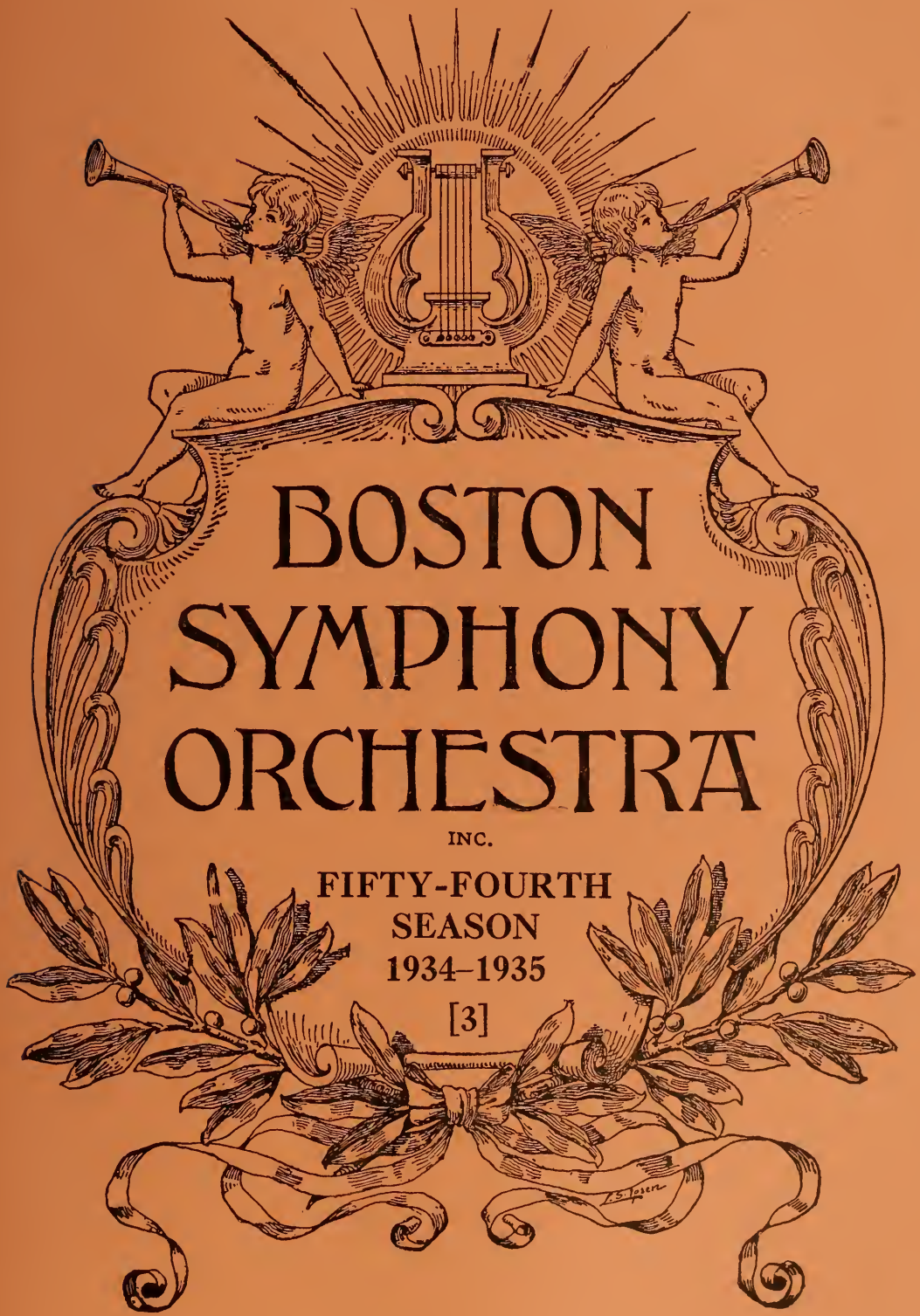
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Concert Bulletin of the Third Concert

TUESDAY EVENING, *April* 2, *at* 8:30

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

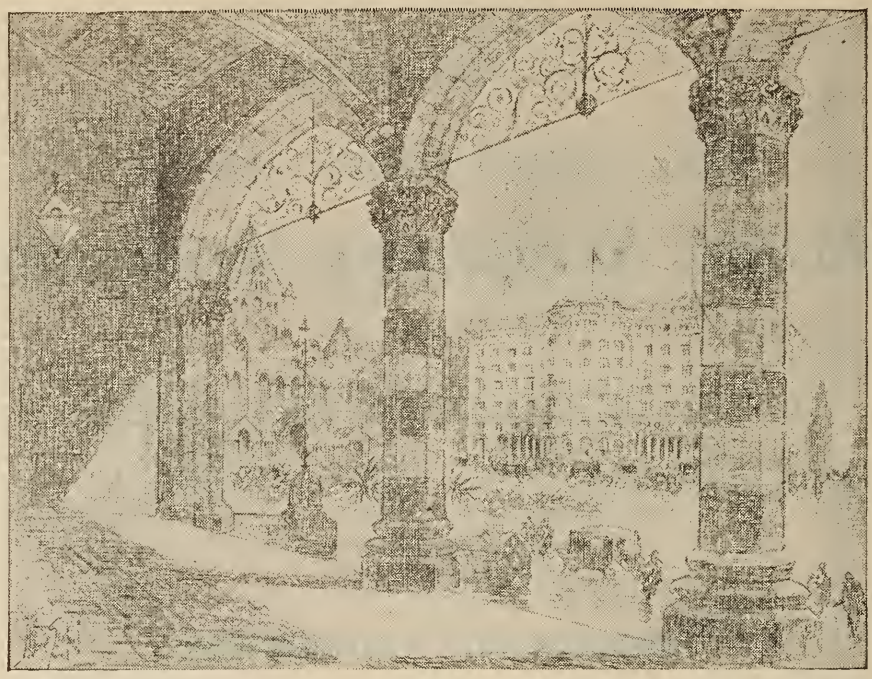
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TUESDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

Programme

HANDEL Concerto Grosso No. 5 in D major for String Orchestra (*Edited by* G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Violoncello: J. BEDETTI

I. INTRODUCTION; ALLEGRO
II. PRESTO
III. LARGO
V. ALLEGRO

SIBELIUS Symphony No. 7 (in one movement) *Op.* 105

INTERMISSION

BEETHOVEN . . . Symphony No. 5, in C minor, *Op.* 67

I. ALLEGRO CON BRIO
II. ANDANTE CON MOTO
III. ALLEGRO; TRIO–
IV. ALLEGRO

CONCERTO GROSSO, NO. 5, IN D MAJOR

By GEORGE FRIDERIC HANDEL

Edited by Gustav Friedrich Kogel *

Born at Halle on February 23, 1685; died at London, April 14, 1759

HANDEL'S twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on

* Kogel was born at Leipzig on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipzig Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipzig (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

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November 22 the publisher added: " Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, " These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: " This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his ' several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of ' several concertos for different instruments.' "

SYMPHONY NO. 7 (In One Movement), *Op.* 105

By Jan Sibelius

Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland

Completed in 1925, Sibelius' Seventh Symphony was performed in Helsingfors in that year, the composer conducting, and was first played in this country by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, and April 21, 1933.

Musical commentators in England (where there exists an especial fondness for Sibelius) have written interestingly of this symphony. Prof. D. F. Tovey has confessed to finding a singular appropriateness in the use of the Seventh Symphony (by means of gramophone records) as " ' slow music ' during the recital of the flight over Mount Everest." He found no words more adequate to convey " the austere beauty and rare atmosphere of Sibelius' mature style " — with the difference that " Sibelius is by no means lacking in oxygen."

" That versatile if conservative critic, Mr. Punch, has already remarked that the word ' bleak ' has been overworked by the exponents of Sibelius. That word might easily be overworked by admirers of Mount Everest or of the moon. For such things it is a jejune epithet, but we need not trouble to find a better. Only a real poet can afford to tell us that the sky is blue, and he probably will not need to call it azure. If the listener can put up with a good description of the flight over Mount Everest he need not be afraid of the bleakness of Sibelius.

" The listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it, Sibelius has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. Sibelius has not only mastered but made a system of that kind of movement which Wagner established for music-drama, and which the composers of symphonic poems before Strauss have often failed to achieve and have not always realised as essential to their problem. Moreover he achieves it in absolute music without appealing to any external programme. He moves in the air and can change his pace without breaking his movement. The tempi of this Seventh Symphony range from a genuine adagio to a genuine prestissimo. Time really moves slowly in the adagio, and the prestissimo arouses the listener's feeling of muscular movement instead of remaining a slow affair written in the notation of a quick one. But nobody can tell how or when the pace, whether muscular or vehicular, has changed.

" The beginning is in darkness, with adumbrations of more than one future theme. Dawn grows into daylight with a long-drawn passage beginning with violas and 'cellos and pervading the whole string-band in a kind of Mixolydian harmony, differing, like all Sibelius's modal harmony, from Palestrina's only in the boldness of its dissonances. The winds join towards the climax; and then the main theme is given out by the first trombone. Fragments of other themes, including figures of the introduction, follow; and the time quickens gradually, while one of the new figures gains ascendancy and eventually takes shape as a dance. The pace becomes wild and the modulations far-flung with a new sequential figure. Yet this muscular energy becomes absorbed quite imperceptibly into the vast cloud-laden air-currents through and over which the first theme returns in solemn adagio with C minor harmony. Again the pace increases and leads to new figures, scudding through the air. Sunshine emerges upon a song that would add *naïveté* to the most innocent shanties of the human sailors in Wagner's Flying Dutchman. This develops, like the earlier themes, with increasing energy and with several accessories. The last phase of the symphony begins with an accumulation of sequences leading to a presto on the home dominant which proves to be the accompaniment of the final return of the initial theme in its proper solemn adagio. With this, and with some of the introductory figures, the symphony ends in tones of noble pathos."

Another Englishman, Cecil Gray, considers the Seventh Symphony " one of the highest summits to which music has yet attained," in " sheer constructive mastery and intellectual power," and he dares lay

it proudly beside the opening movements of Beethoven's " Eroica " and Ninth symphonies.

" Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

J. N. B.



SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked

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to the front and, turning to the orchestra said (through his nose) : ' Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard! ' "

The very first performance, which Beethoven conducted at the " Theater an der Wien " on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the " Eroica " with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death. It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *" Akademie "* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of " new and unheard " music of Beethoven, it began with the Pastoral Symphony (there numbered " 5 "), the Aria, " Ah, perfido " (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered " 6 "), the sanctus from the Mass in C major, Fantasia for piano solo, and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper

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rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. "It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the 'Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible. In this, as in the former period, Beethoven conducted almost all his greater works himself on their first performance. As director of the orchestra, he was

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neither good nor bad. His impetuosity did not permit him to arrive at the tranquillity and self-command requisite. Feeling himself what each individual instrument had to do, he strove to make each of the performers equally sensible of it, and lost himself in gesticulations, which caused a wavering in the orchestra. His hardness of hearing, whence his listening for the prescribed falling-in of particular instruments, moreover occasioned frequent delays in passages where the director ought to have urged the whole onward."

~

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicardi was the immortal beloved, on the grounds that one

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LIST OF WORKS

Performed at These Concerts

DURING THE SEASON 1934–1935

BEETHOVEN	Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"	I November 13
	Symphony No. 5 in C minor, *Op.* 67	III April 2
HANDEL	Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)	III April 2
HAYDN	Symphony in G major, No. 88	II January 29
MOZART	Overture, "Marriage of Figaro"	I November 13
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel	I November 13
SIBELIUS	Symphony No. 7 (in one movement) *Op.* 105	III April 2
STRAUSS	"Also Sprach Zarathustra," Tone Poem, *Op.* 30 (Freely after Friedrich Nietzsche)	II January 29
TOCH	"Big Ben," Variation Fantasy on the Westminster Chimes	II January 29

to whom Beethoven could find it in his heart to dedicate so " insipid " a piece as the F sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: " Thus fate knocks at the door " (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

J. N. B.

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[Fifty-fourth Season, 1934–1935]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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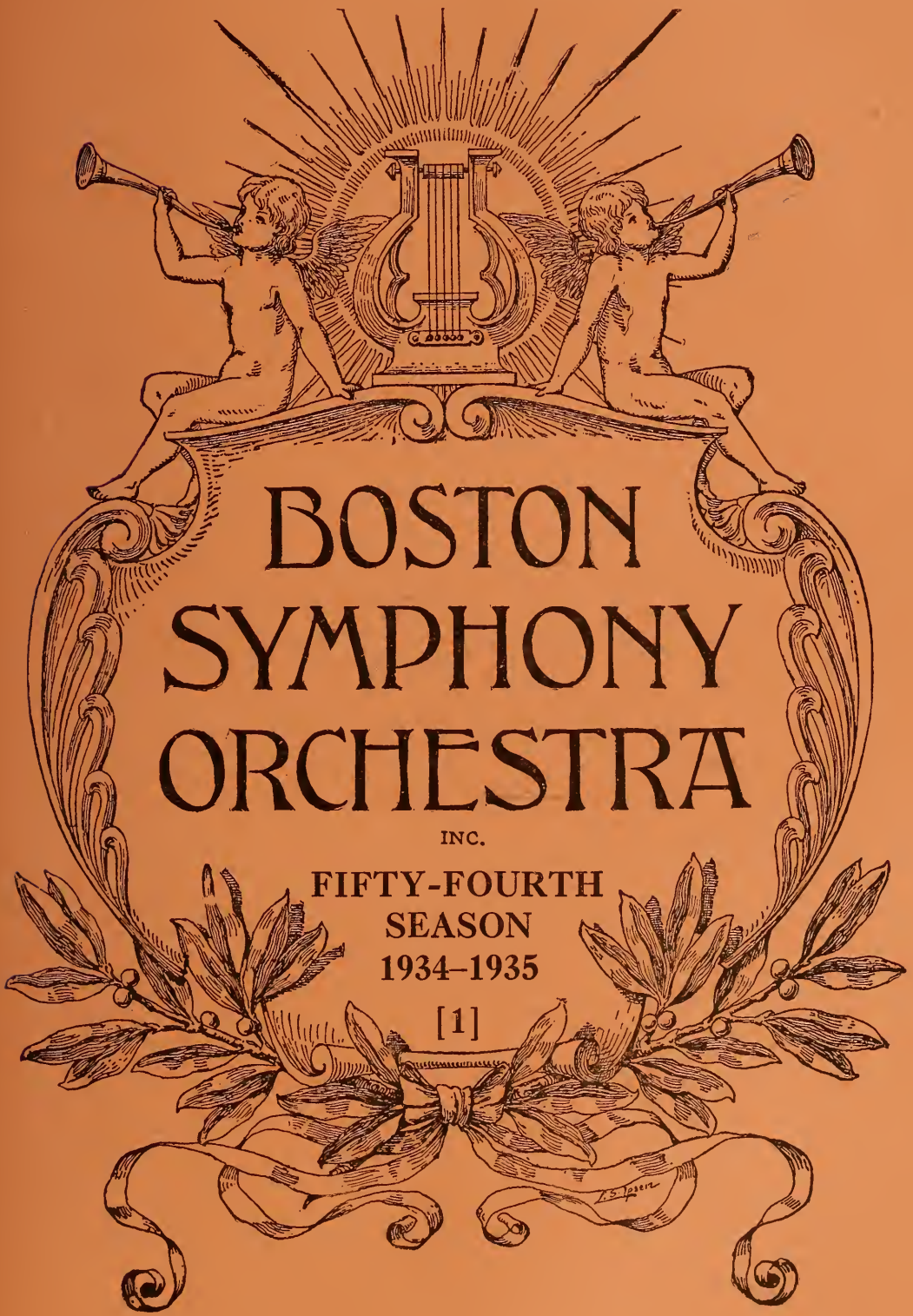
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

WEDNESDAY AFTERNOON, *November* 14

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

WEDNESDAY AFTERNOON, NOVEMBER 14

at 4:40 *o'clock*

Programme

WEBER Overture to "Oberon"

FRANCK Symphony in D minor

I. LENTO. ALLEGRO NON TROPPO
II. ALLEGRETTO
III. ALLEGRO NON TROPPO

INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

OVERTURE TO THE OPERA "OBERON"

By Carl Maria von Weber

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The first performance in New York was at the Park Theatre on October 9, 1828: There were performances in New York at the Academy of Music, March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of

elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

~

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the

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subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon." * He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!' . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826. J. N. B.

* "Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).

SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, " I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Con-*

* D'Indy lists the Symphony as having been begun in 1886.



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servatoire, and moved to winged words in behalf of their lovable "*maître,*" who, wrapped and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist * and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reachd fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Eolides*") which time has proved to be of any great importance. "*Les Béatitudes,*" of that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return

from the concert, his whole family surrounded him, asking eagerly for news. ' Well, were you satisfied with the effect on the public? Was there plenty of applause? ' To which ' Father Franck,' thinking only of his work, replied with a beaming countenance: ' Oh, it sounded well; just as I thought it would! ' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. " On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, " he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. " The first years of his marriage were ' close,' " wrote the organist Tournemire, who knew him then. " One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to ' comb ' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!) . He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as " Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves " Franck pupils." D'Indy disqualified these impostors by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as " constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — " From this moment

the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

Promenade. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture

to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

Gnomus. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

This piece of realism, Riesemann reports, "struck his contemporaries as an incredible piece of audacity."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.‡ Others were dressed up as eggs."

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

‡ Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

To all ~

Friends of the Boston Symphony Orchestra:

On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to its Boston subscribers and many others in the vicinity of Boston who take pride in the Orchestra and its achievements. In that letter the Trustees set forth the maintenance requirements of the Orchestra and suggested a businesslike method of meeting its budget at the very commencement of the Season.

The plan outlined in that letter has been carried out and a Society has been organized known as the " Friends of the Boston Symphony Orchestra," with one of the Trustees as Chairman. Those contributing in either large or small amounts to the maintenance of the Orchestra become members of this organization for this year and are enrolled as such.

The Trustees' letter is now being mailed to subscribers to seats at the Concerts of the Orchestra in Washington and elsewhere, who, we believe, will welcome the opportunity to join in providing for its requirements.

The Trustees desire to express their very deep appreciation of the keen interest which these periodic visits of the Orchestra invariably inspire. Through the organization of the Society of " Friends of the Boston Symphony Orchestra " they hope that a still more intimate contact may be established with the friends and patrons of music in the various cities where the Orchestra gives its performances.

Bentley W. Warren
President, Board of Trustees

November 12, 1934

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

~

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from *"The Brothers Karamazov."*

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads,

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in such cases: ' He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When ' he ' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that ' he ' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every ' King of Nature ' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

" There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

" Ravel," says Dr. Vladimir Zederbaum, " scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in ' Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a " Koussevitzky Concert " in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933.

J. N. B.

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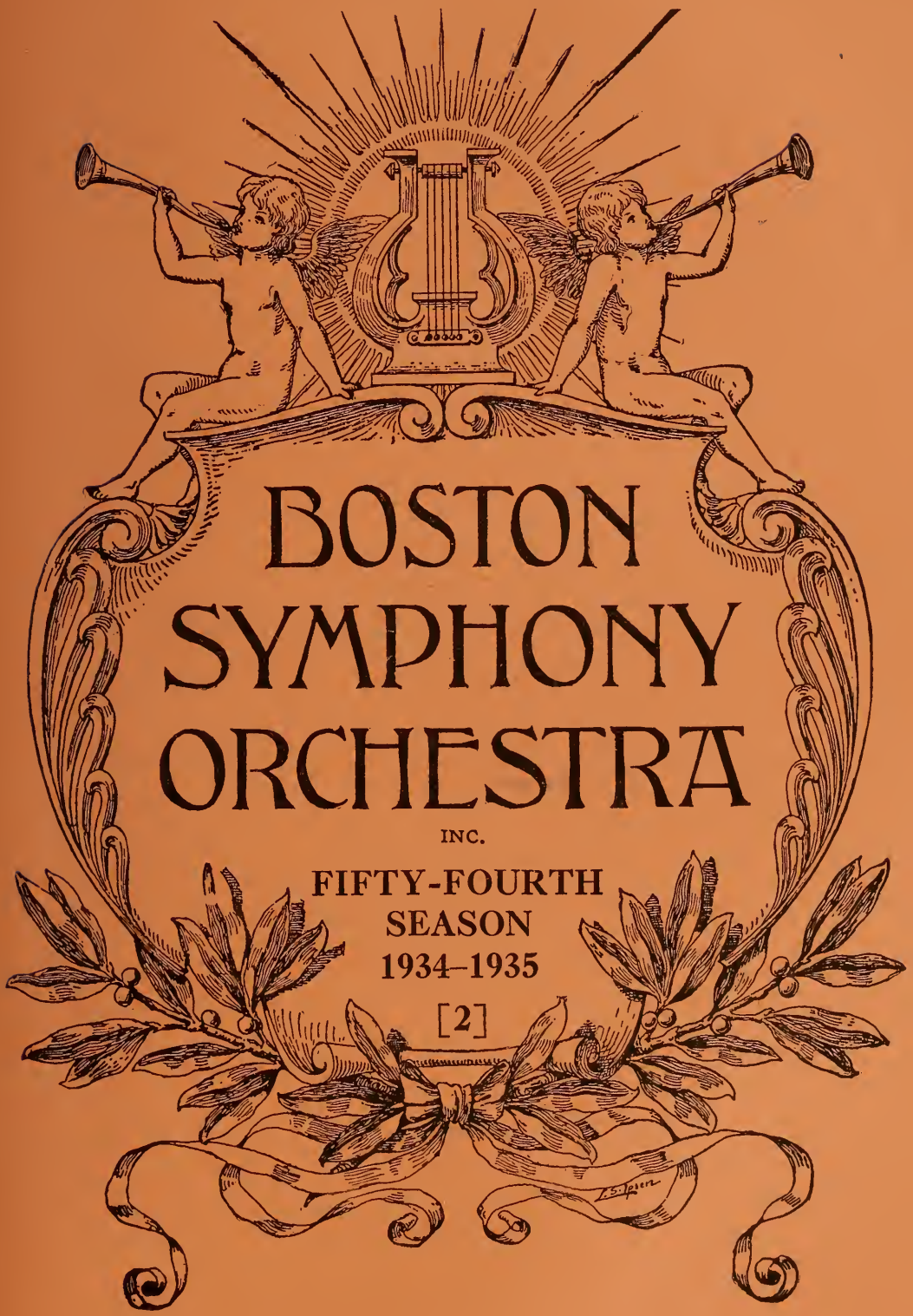
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Concert Bulletin of the Second Concert

WEDNESDAY AFTERNOON, *January* 30

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Programme

HAYDN . . . Symphony in G major, No. 88 (B. & H. No. 13)

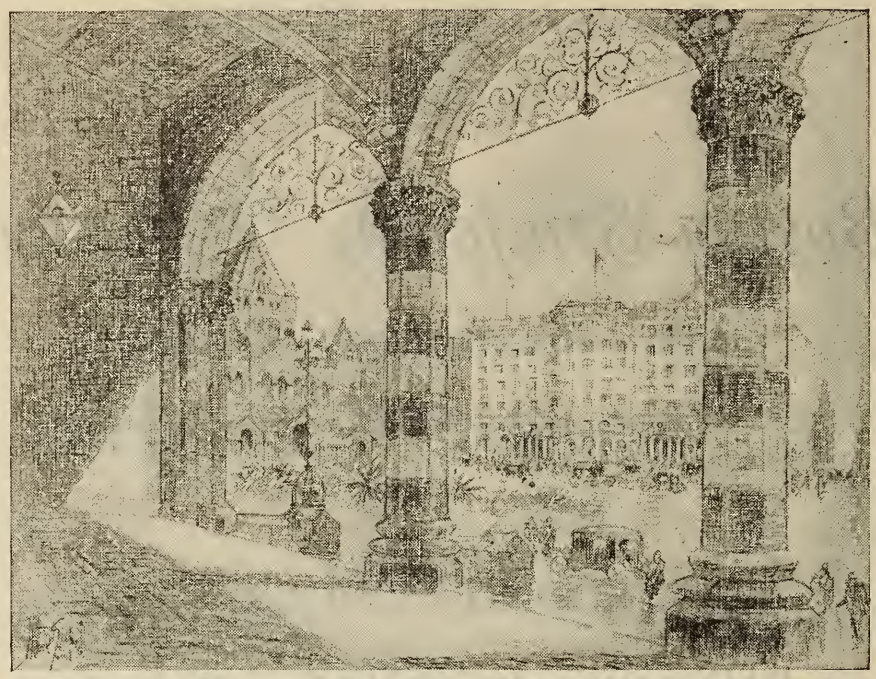
I. ADAGIO—ALLEGRO
II. LARGO
III. MENUETTO; TRIO
IV. FINALE: ALLEGRO CON SPIRITO

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," Op. 74

I. ADAGIO. ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIO
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO



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SYMPHONY IN G MAJOR, NO. 88 (B. & H. NO. 13)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

HAYDN wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787,* and is numbered 88 in the full and chronological listing of Mandyczewski (given in Grove's Dictionary).

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme is but little more than a melodic variation of the first. So, too, the short conclusion — theme — in oboes and bassoon, then in the strings — is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet.

* It is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

P. H.

"BIG BEN," VARIATION FANTASY ON THE WESTMINSTER CHIMES

By Ernst Toch

Born at Vienna on December 7, 1887; now living in New York

When Ernst Toch arrived in New York last September, he spoke to a writer for the New York Times of his "Westminster Fantasy" which "was conceived one shrouded cloudy midnight near the Parliament Buildings in London."

It now appears that Dr. Toch, after mentally shaping this score during his recent sojourn in London, did the actual writing of it in New York — a fact which is borne out by the same article in the New York Times: "Dr. Toch scores his works, whether for orchestra, quartet or piano, in their final form without preliminary sketches; a method which implies an inner ear of remarkable exactness and an immense instrumental knowledge."

The composer has kindly provided the following paragraph about his Variation Fantasy:

"The suggestion for 'Big Ben' came to me during my stay in London in the winter of 1933–34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my imagination for a long while, and evolved into other forms, somehow still connected with the original one, until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my Variation Fantasy. The piece was actually written later in New York, in October and November, 1934."

The composer uses a large variety of percussive instruments to gain his ends. The instrumentation includes: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, clarinet in E-flat, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass tuba, timpani, low chimes (E–D–C–G), small chimes, large drum, side drum, cymbals, xylophone, triangle, castanets, 2 different small chinese wood drums, tam tam, celesta, harp and strings.

The score opens and closes with the full Westminster chimes to a background of violin figures, and finally to a roll of the timpani and

small drums. There are sections in contrasted tempi suggesting variations, but after the theme is fully stated by the strings in the first (Vivace) it recurs only in fragmentary fashion. Different instruments give one of the "quarters," but with rhythmic or other embellishment of the essential notes. The listed tempi (andantino — scherzando leggiero — slower, free — molto tranquillo) suggest the course of the variation fantasia.

Ernst Toch was born December 7, 1887, in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School at the age of sixteen, Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rosé Quartette in Vienna, and the famous protagonists of Schoenberg's music played this and later others. Toch was constrained on graduation from high school to study medicine for

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two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer. His works include a large amount of chamber music, also orchestral music and concertos. He has written several operas and incidental stage music. He left Germany about a year ago, and made his residence in England. He is now teaching in the New School for Social Research, in New York.

Dr. Toch's Piano Concerto Opus 38 was played at these concerts (Jesús María Sanromá, pianist) on December 28, 1928, and again on March 25, 1932, when the composer, then making his first visit to America, appeared as soloist. Toch's Bunte Suite Opus 28 had its first American performance on the latter programme.

J. N. B.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893,* and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotedly approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current.

* Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance, at the regular concerts, was October 25, 1929. The symphony was played at a special concert of the Tchaikovsky Festival, April 25 last.

But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invites speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the " Pathetic " Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: " One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suf-



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fer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and "Hamlet" were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his

return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: "'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.



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his Sixth, or so-called "Pathetic" Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers.

Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him." There are those who protest that Tchaikovsky fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. One calls to mind the affecting pathos of the love songs, the wistful sentiment of Pushkin's Tatiana, whom Tchaikovsky put into music with such fond care, even while he was at work upon the Fourth Symphony. The pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength. One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he must have written in the comforting sense of having attained his fullest creative powers. If the strain of melancholy which runs through most of Tchaikovsky's music and finds its most luxuriant expression in his last symphony are nothing more than the querulous complaints of a pessimist, as some have averred, it would be hard to reconcile such a belief with a remarkable passage in his letter to Mme. von Meck (March 1, 1878) where he tries to put in words the state of mind to which the act of composition lifts him. He calls it: "a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite

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form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

Tchaikovsky, always reticent about a programme for his symphonies * was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin to Davidov, February 23, 1893: " Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled ' A Programme Symphony ' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than " No. 6," and did not like " Programme Symphony." " What does Programme Symphony mean when I will give it no programme? " Modeste suggested " Tragic," but Peter said that would not do. " I left the room before he had come to a decision. Suddenly I thought — ' Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. ' Splendid, Modi, bravo, " Pathetic " ! ' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *" Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than " No. 6." He added: " I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an " enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. " It seems more reasonable," he wrote, " to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *' lamentation large et souffrance inconnue,'* and

* The programme for his Fourth Symphony, coaxed from him by Mme. von Meck, was waved aside in the same letter as a personal fantasy of the moment. For the Fifth Symphony he gave no programme.

seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope,' still remains the most profoundly stirring of his works.'"

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: "It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real

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key of the Symphony, B minor; and the *allegro* begins with the first subject.

The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

" The second movement, an extremely simple kind of scherzo and trio, has this peculiar effect, that while it is in 5-4 time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have.

" The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the second subject stiffens the whole orchestra into march-rhythm. There is no development: the first subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax. The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

" This experiment, unique in form and unique in success, is carried through on two themes: the desperate first subject, with its curious arrangement of crossing parts in the first four bars, and a consolatory second subject.

" There is no development, but the second subject is worked up to a great climax, which leads, after some dramatic pauses, to the recapitulation. In this the first subject reaches a still greater climax, which lies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the second subject, now in B minor and in a mood of utter despair. And so the music of the whole symphony dies away in the darkness with which it began."

J. N. B.

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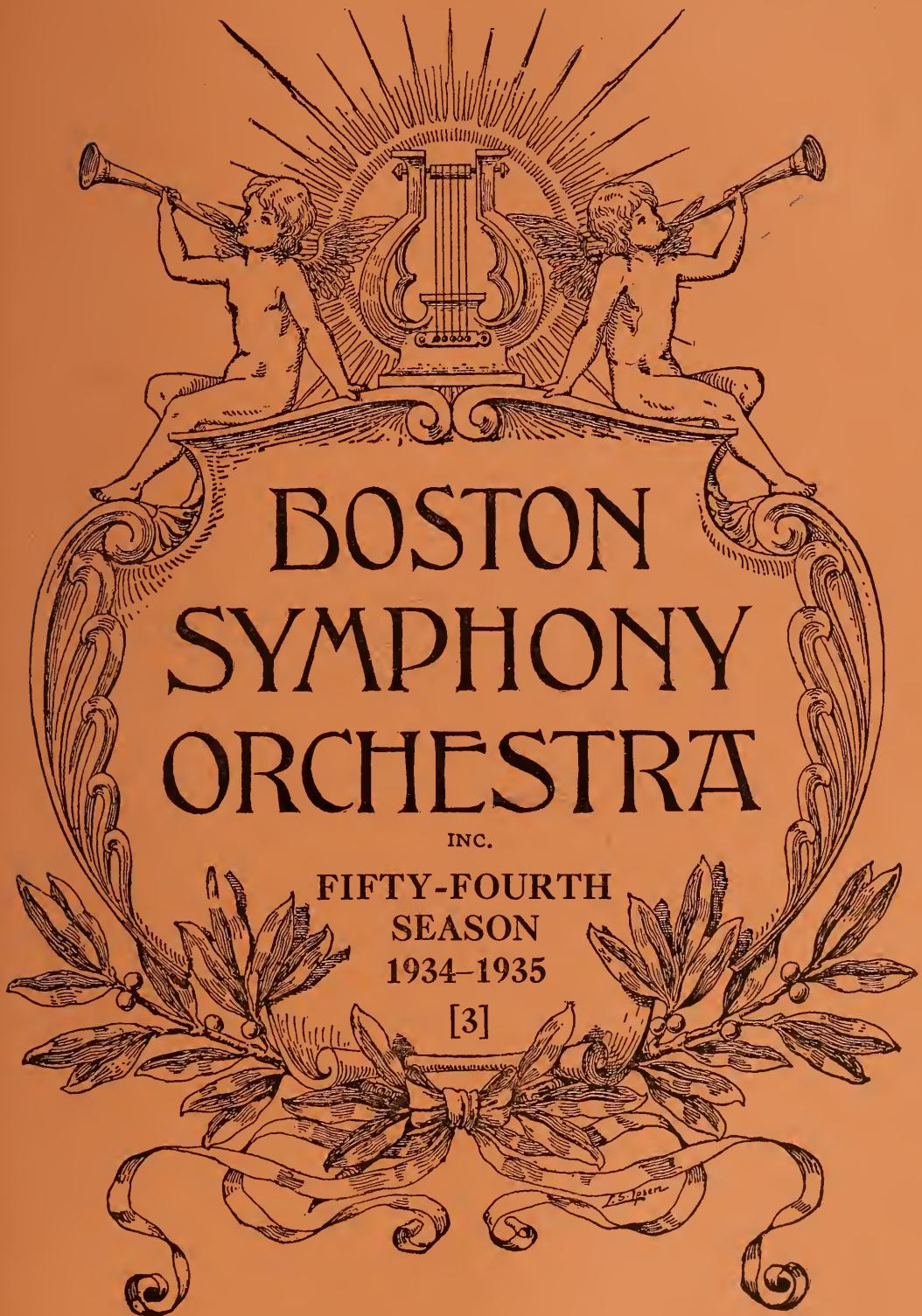
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Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Third Concert

WEDNESDAY AFTERNOON, *April* 3

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

WEDNESDAY AFTERNOON, APRIL 3, *at* 4:40 *o'clock*

Programme

RAVEL Suite for Orchestra, "Le Tombeau de Couperin"

I. PRÉLUDE
II. FORLANE
III. MENUET
IV. RIGAUDON

SCHUMANN Symphony in D minor, No. 4, *Op.* 120

I. ANDANTE; ALLEGRO
II. ROMANZA
III. SCHERZO
IV. LARGO; FINALE

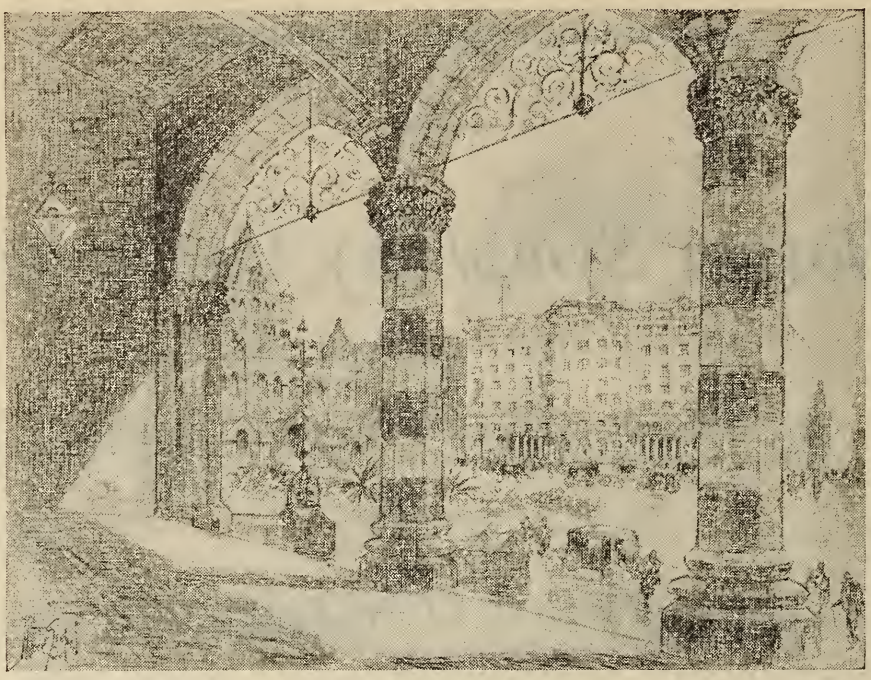
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INTERMISSION

SIBELIUS Symphony No. 7 (in one movement) *Op.* 105

RAVEL Orchestral Fragments from "Daphnis et Chloé" (Second Suite)

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SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris

Ravel, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." More than once, and notably in *"Le Tombeau de Couperin,"* speculation bore fortunate consequences. The composer was engaged on this particular project, first conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra — two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. The orchestral score bears no dedication other than that implied in the title. First performed at a Pasdeloup concert in

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Paris under Rhené-Baton, February 28, 1920, it was introduced in this country by Pierre Monteux and the Boston Symphony Orchestra, on November 19 of that year.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* * *assez vif,* 2-4.

SYMPHONY IN D MINOR, NO. 4. *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

THIS symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipzig in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipzig, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud."' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.'" P. H.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. At this concert selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf: —

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. John S. Dwight found many beauties in the new symphony; but he also said — and the year was 1857 — that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal

work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, *Op.* 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor — or, rather, A minor plagal — opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work — now in D major — with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the

parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

P. H.

SYMPHONY NO. 7 (In One Movement), *Op.* 105

By Jan Sibelius

Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland

Completed in 1925, Sibelius' Seventh Symphony was performed in Helsingfors in that year, the composer conducting, and was first played in this country by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, and April 21, 1933.

Musical commentators in England (where there exists an especial fondness for Sibelius) have written interestingly of this symphony. Prof. D. F. Tovey has confessed to finding a singular appropriateness in the use of the Seventh Symphony (by means of gramophone records) as "'slow music' during the recital of the flight over Mount Everest." He found no words more adequate to convey "the austere beauty and rare atmosphere of Sibelius' mature style" — with the difference that "Sibelius is by no means lacking in oxygen."

"That versatile if conservative critic, Mr. Punch, has already

remarked that the word ' bleak ' has been overworked by the exponents of Sibelius. That word might easily be overworked by admirers of Mount Everest or of the moon. For such things it is a jejune epithet, but we need not trouble to find a better. Only a real poet can afford to tell us that the sky is blue, and he probably will not need to call it azure. If the listener can put up with a good description of the flight over Mount Everest he need not be afraid of the bleakness of Sibelius.

" The listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it, Sibelius has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. Sibelius has not only mastered but made a system of that kind of movement which Wagner established for music-drama, and which the composers of symphonic poems before Strauss have often failed to achieve and have not always realised as essential to their problem. Moreover he achieves it in absolute music without appealing to any external programme. He moves in the air and can change his pace without breaking his movement. The tempi of this Seventh Symphony range from a genuine adagio to a genuine prestissimo. Time really moves slowly in the adagio, and the prestissimo arouses the listener's feeling of muscular movement instead of remaining a slow affair written in the notation of a quick one. But nobody can tell how or when the pace, whether muscular or vehicular, has changed.

" The beginning is in darkness, with adumbrations of more than one future theme. Dawn grows into daylight with a long-drawn passage beginning with violas and 'cellos and pervading the whole string-band in a kind of Mixolydian harmony, differing, like all Sibelius's modal harmony, from Palestrina's only in the boldness of its dissonances. The winds join towards the climax; and then the main theme is given out by the first trombone. Fragments of other themes, including figures



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of the introduction, follow; and the time quickens gradually, while one of the new figures gains ascendancy and eventually takes shape as a dance. The pace becomes wild and the modulations far-flung with a new sequential figure. Yet this muscular energy becomes absorbed quite imperceptibly into the vast cloud-laden air-currents through and over which the first theme returns in solemn adagio with C minor harmony. Again the pace increases and leads to new figures, scudding through the air. Sunshine emerges upon a song that would add *naïveté* to the most innocent shanties of the human sailors in Wagner's Flying Dutchman. This develops, like the earlier themes, with increasing energy and with several accessories. The last phase of the symphony begins with an accumulation of sequences leading to a presto on the home dominant which proves to be the accompaniment of the final return of the initial theme in its proper solemn adagio. With this, and with some of the introductory figures, the symphony ends in tones of noble pathos."

Another Englishman, Cecil Gray, considers the Seventh Symphony "one of the highest summits to which music has yet attained," in "sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's "Eroica" and Ninth symphonies.

"Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form,



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the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

J. N. B.

"DAPHNIS ET CHLOÉ" — Ballet in One Act — Orchestral Fragments *

Second Series: "Daybreak," "Pantomime," "General Dance"

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris

From the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloe" until the season of 1912, when it was mounted in June at the Châtelet in Paris, Pierre Monteux conducting, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported. Meanwhile, the score had been published by Durand in the previous year, and the music, at least that part of it which is contained in the First Suite, was performed at a Châtelet concert, Gabriel Pierné conductor, on April 2, 1911.

Whatever its intrinsic qualities, the success of *"Daphnis and Chloé"* as a ballet was impaired by a gathering storm within the company, a strain of cross purposes in which it was directly involved. Mme. Romola Nijinsky, in her fascinating life of her husband † relates circumstances of this dissension (and others) with every appearance of honest detachment. Michel Fokine's conception of "Daphnis and Chloe" came to be matched directly against Nijinsky's revolutionary experiments in Greek classicism as essayed by the young dancer in visualizing Debussy's *"L'Après midi d'un Faune."* The result was

* The Second Suite was performed in Boston for the first time by this orchestra, December 14, 1917 (Dr. Karl Muck, conductor).

† "Nijinsky," by his wife, Romola Nijinsky (Simon and Schuster, 1934).

To the ~

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At the commencement of the season a plan approved by the Board of Trustees was announced for procuring such income as is necessary to cover the Orchestra's requirements for the year in addition to revenues derived from the sale of seats for its concerts.

The plan contemplated the organization of the Society of Friends of the Boston Symphony Orchestra. This Society was duly organized and now consists of 1390 members or double the number of those who have ever contributed to the Orchestra's requirements in any past year. Members of the Society consist of those who make contributions toward the operating expenses of the Orchestra and up to the present time they have contributed $55,000. $35,000 more is needed to cover the estimated requirements for the year.

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Fokine's resignation as the illustrious choreographer of the company. The subtle and conniving hand of the jealous Diaghileff is discerned in this event by Mme. Nijinsky. So far as he was concerned, she writes, "Fokine had become too dominant. Diaghileff never liked this, and, in all his artistic career, as soon as an artist attained a supreme position, he tried to pull him down. Because there must be only one reigning power, and that should be Sergei Pavlovitch Diaghileff. Yes, certainly he was interested in bringing forward a new *maître de ballet* to further a new school of choreography, but the other motive was always there behind. He made Bakst, and dropped Roerich and Benois for him. He raised Stravinsky and played him off against Prokoviev. He launched Massine and changed him for Dolin, Lifar, and others. And thus Bakst was cast away for Larionov."

Diaghileff was only too ready to listen to the youthful, but eager and challenging ideas of Nijinsky on Greek stylization and posture. There had been Fokine's "*Narcisse,*" based upon Imperial Ballet traditions of classical art, and with "Daphnis and Chloe" Fokine was now working on similar "decadent" lines. To Nijinsky, hitherto nothing more than a brilliant executant, he gave Debussy's "Faun" to design, and Nijinsky worked upon his bold schemes with characteristic pains and intensity, teaching entirely unprecedented steps and gestures, based upon ancient bas reliefs, calling constant and cruelly exacting rehearsals. Fokine, who had not even been told of these encroaching activities until they were but too evident, was at work upon three new productions for the pending season in Paris: "*Tamara,*" "*Dieu Bleu,*" and "*Daphnis et Chloé.*" The reception of the first two, at the season's opening in the middle of May, was lukewarm, and as the date for "*Daphnis et Chloé*" drew nearer, he found that he was not allowed a sufficient number of rehearsals. "He asked Diaghileff for

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Performed at These Concerts

DURING THE SEASON 1934–1935

FRANCK	Symphony in D minor I November 14
HAYDN	Symphony in G Major, No. 88 (B. & H. No. 13) II January 30
MOUSSORGSKY	"Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel I November 14
RAVEL	Suite for Orchestra, "Le Tombeau de Couperin" III April 3
	Orchestral Fragments from "Daphnis et Chloé" (Second Suite) III April 3
SCHUMANN	Symphony in D minor, No. 4, *Op.* 120 III April 3
SIBELIUS	Symphony No. 7 (in one movement) *Op.* 105 III April 3
TCHAIKOVSKY	Symphony No. 6 in B minor, "Pathétique," *Op.* 74 II January 30
TOCH	"Big Ben," Variation Fantasy on the Westminster Chimes II January 30
WEBER	Overture to "Oberon" I November 14

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more rehearsals, but Diaghileff refused, saying that the troupe was already so much overstrained that they could not stand any more rehearsing. Three days before the *première* Sergei Pavlovitch (Diaghileff) suggested that they abandon 'Daphnis' entirely. Fokine begged for the three days, although he knew six or eight rehearsals were imperative. The choreography was extremely complex, particularly in the last scene, where groups of dancers rush in and out, and finally move to a reassembled climax. 'Daphnis' had to be rehearsed even on the day of its first performance. Fokine was irritated and nervous. He had the feeling that his position as a *maître de ballet* was being undermined. He heard more news about *'Faune.'* Rumors were on foot that something utterly new was in formation. Nijinsky, as always, complied to all that Fokine requested of him, and gave an exquisite performance of a Greek youth in 'Daphnis.' But, in spite of this, the ballet itself failed to obtain a permanent success in the repertoire. Not one of the three novelties choreographically attained the standard of *'Carnaval'* or *'Spectre.'*"

The relations between Nijinsky and Fokine became strained to the breaking point, and instead of relieving the tension, Diaghileff aggravated it. Fokine left the company before the end of the season.

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FIFTY–FOURTH SEASON, 1934–1935

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Concert Bulletin of the First Concert

MONDAY EVENING, *November* 12, *at* 8:15

with historial and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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MONDAY EVENING, NOVEMBER 12, *at* 8:15 *o'clock*

Programme

MOZART Overture to "Marriage of Figaro"

BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE; ADAGIO ASSAI
III. SCHERZO: ALLEGRO VIVACE; TRIO
IV. FINALE: ALLEGRO MOLTO

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MOUSSORGSKY . . . "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev



SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.† Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

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suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score.*" † The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to cele-

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

brate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung.* Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March: (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers—it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove

also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the "Eroica" and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.'"

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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Gnomus. There seems reason to dispute Riesemann's description: " the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin * in reply to the latter's inquiry explained: " the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. " Bydlo " is the Polish word for " cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a " folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *" une pénétrante poésie."* (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. " In 1870," says Stassov, " Hartmann designed the costumes for the staging of the ballet ' Trilby ' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.† Others were dressed up as eggs."

Samuel Goldenburg and Schmuyle. Two Polish Jews, the one rich, the other poor. " The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture " (Stassov). Riesemann calls this number " one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and

* Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the " Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the " Pictures." " We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

† Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

~

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his

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On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to all subscribers to the Concerts and to many others who, on account of their interest in music or their civic pride in this Boston institution, believe in the Orchestra and its achievements.

In that letter the Trustees outlined the requirements of the Orchestra, and suggested a businesslike method for meeting its budget at the very commencement of the season in place of the earlier practice of accumulating deficits and asking for covering subscriptions later in the year.

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muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me

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into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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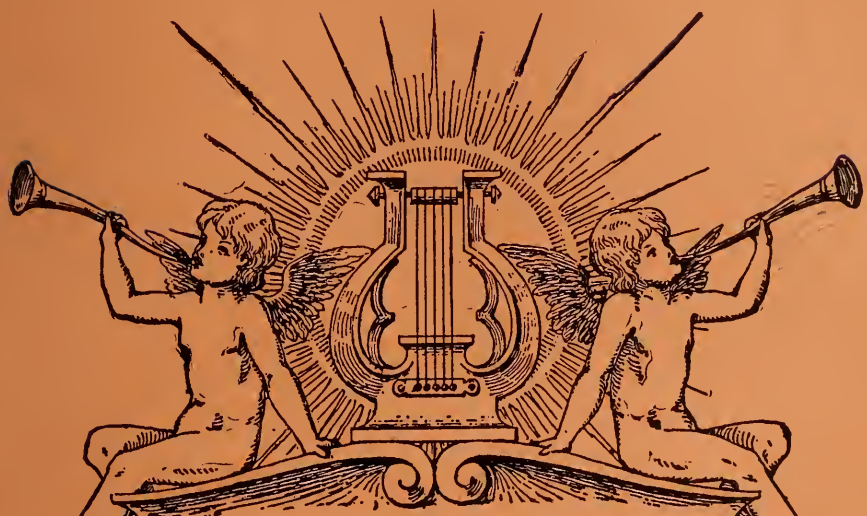
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Concert Bulletin

MONDAY EVENING, *December* 10, *at* 8:15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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MONDAY EVENING, *December* 10, *at* 8:15 *o'clock*

Programme

MOZART Overture to "Marriage of Figaro"

BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE: ADAGIO ASSAI
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IV. FINALE: ALLEGRO MOLTO

INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

* Da Ponte here refers to Baron Wezlar.

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True: but I have already forbidden the German company to play this piece "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

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There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams." P. H.

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.† Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion,

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony " a glorious art-creation " with " an extraordinary wealth of lovely ideas treated in the most splen-

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

did and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time." J. N. B.

THE "EROICA," AND MODERN PSYCHOLOGY

It is interesting to compare the re-consideration of the "Eroica" Symphony by two very eminent authorities in their most recent books on Beethoven: Romain Rolland ("Beethoven the Creator") * and Ernest Newman ("The Unconscious Beethoven").† Generally speaking, one could hardly find two more entirely opposite ways of approach than that of the idealistic Frenchman who deliberately reads Beethoven's life and character in the noble terms of his music, and the inexorable, truth-tracking Englishman, the destroyer of romantic pedestals, who divides the composer into two parts: "the man" and "the artist"—to the detriment of the former. But when confronted with the music itself, the two critics, drawn by their profound knowledge and common understanding, see curiously eye to eye. Newman translated Rolland's book of 1928 in the following year. Newman's "Essay in Psychology," as he sub-titled it, was published in 1927, and reprinted in 1929. It is probably legitimate to regard their similar conclusions as arrived at independently by two clear-visioned and decidedly independent musicians.

Armed with the psychological insight of their day, the two investigators have attempted to fix the "Eroica" as a creative act, boldly invading the sanctum where the miracle was wrought, and with score and sketches as their evidence, following the gradual or sudden defini-

* Harper and Bros. † Alfred A. Knopf.

tion of the themes, the progress of the whole, step by step. In trying to read the impulses of Beethoven, they have been wise enough not to confuse themselves, as their forebears have done, with futile speculation as to what part Napoleon, Bernadotte, Plato, or Republicanism may have played in the process. Both perceive that part not to have been nearly so important as has always been supposed.

" No one who understands Beethoven," says Newman, " can doubt that at the back of the notes is a train of thought that remotely corresponds to what we can call by the crude name of a ' poetic idea.' The work is ' absolute ' music in that its logic is that of the musical faculty *per se* functioning at its finest; yet assuredly all these affirmations, and doubts and reservations, and bursts of temper and convulsive gestures, and sudden transitions to softer moods are the outcome of a train of thought that ran within the musical one, as a nerve runs in its sheath."

Having thus thrown off the burden of explaining the " poetic idea," Newman is free to examine the functioning of the " musical faculty *per se,*" which he does at length. Rolland feels equally free to rid himself of the intervening shadow of Napoleon:

" Let us brush from our path, first of all, the too simple anthropomorphic explanation that builds on the title — ' Bonaparte ' — that Beethoven wrote first of all on the title page and then tore out. In a mind like that of Beethoven, wholly absorbed in itself, its passions, its combats, and its God, the external world counts merely as a reflection, an echo, a symbol of the interior drama. Moreover, Beethoven is incapable of seeing the life of other beings as it is: his own is too vast; for him it is the measure of everything; he projects it into everything." . . . If then Napoleon has come into Beethoven's mind it is after the act, when he searches, in the circle of the living men about him, as in a mirror, for a face that shall give back to his solitude the image of his own omnipresent self. But the first gesture of the supposed model suffices to destroy the illusion violently: and the outraged Beethoven tears out the name of Bonaparte."

Rolland, by his very nature, is committed to an emotional interpretation of the " Eroica," but he differs here from Newman mainly in a greater freedom of imagery. To Rolland, the " Eroica " is the manifestation of the " June prime " and plenitude of the growing Beethoven — that rare moment in the life of a great artist when " out of the furnace of Being is projected the flood of the God, the unknown Self."

" In the earliest pages (of the Sketch-Book) appear tentative sketches for the first, second, and fourth movements of the *Eroica;* then come four long sketches, each of them with variants, for the first section of the first movement; then a number of short sketches — and all the rest follows. The brain is taken possession of by the interior vision; Beethoven never pauses now till the work is finished. But what hammering on the anvil, and what a shower of sparks! " The writer shows how in the first movement the general contours, the " melodic peaks,

the succession of lights and shades, the sequence of the modulations " took form in the mind of the creator, and conditioned the shaping of his themes. Keeping the metaphor of the forger, Rolland traces the shaping of the symphony step by step. For example the rhythmic theme in sixteenth notes in the first movement which, " with a rhythm like a cavalcade, comes into full being from the first and remains fixed in all the sketches."

Of the Funeral March, he says:

" But let us return to the Sketch-Book, and be prepared for a surprise. If ever a melody has seemed inspired, if ever a phrase has seemed to find its appointed line at the first attempt, if any work of art conveys the impression that it could never have been written otherwise, that not a single one of its accents or inflections could be changed, for they are part of it from all eternity, it is the principal motive of this Funeral March. Yet the Sketch-Book shows that Beethoven reached it only by slow stages, painfully, sweating blood and tears. The first sketch for it is commonplace. Beethoven, as Nottebohm shows, has had to conquer the melody bar by bar, — nay, note by note, accent by accent."

Of the scherzo:

" Sometimes, however, it happens that the right idea leaps up within him sooner than he had expected, and in a quite unanticipated shape. These irruptions are particularly frequent during this period 1802–1803, when his being and his style are rapidly changing as the result of the inward shocks that are releasing the new man in him. We have an astounding example of this in the third movement of the Eroica, which he commences as a minuet (*M. am Ende Coda fremde St.* [*Stretta?*]) which he carries on in this way as far as the trio (a trio in the old style), and beyond. Then, suddenly, his pen gives a leap. He writes *Presto!* . . . Overboard with the minuet and its formal graces! The inspired rush of the Scherzo has been found! "

As for the Finale, Rolland speaks particularly of the bass theme of four notes upon which it is built:

" This motive actually comes from three earlier works, in the course of which Beethoven had had time to discover its real character. And the very gradation of the three works shows us that at first this character was not recognised by Beethoven.

" Begun as a simple dance and brilliant contredanse in the ballet *Prometheus* (March 1801), (99) — taken up again as a contredanse at the end of 1801 — then in the *Variations,* Op. 35 (spring of 1802), it was still, at the time when the Eroica was being written, regarded by Beethoven as a motive for regular variations of the usual classical kind; no doubt when he began this salon work he had in view, as in *Prometheus,* a sort of final gallop. But as he proceeds to manipulate his theme, throwing all sorts of lights and shadows on it, he comes upon several of its hidden souls, — the elegiac, the funereal, the heroic. When he comes to the largo of the 15th variation he sketches, without being aware of it, a big epic-dramatic scene. In the coda the death of the hero is already announced: an ending on the ordinary lines is impossible! The finale is a fugue with a suggestion of combat about it; the germ of

the symphony is there. Having arrived at his goal, Beethoven returns on his steps; and now he recognises the true nature of the theme with which he had been playing, — those four mighty pillars! And the great builder sees the vast spaces he can cover with it. Then he takes it up again as the base for the last movement of the symphony, in which the variations expand to epic proportions; the contrapuntal treatment weaves it into a cluster of colossal ogival mouldings." . . .

Mr. Newman progresses, in more cool and factual words, to a very similar result. Of the Eroica sketches, he says:

" Here, more than anywhere else, do we get that curious feeling that in his greatest works Beethoven was '*possessed*' — the mere human instrument through which a vast musical design realized itself in all its marvellous logic. As we study this Sketch Book we have the conviction that his mind did not proceed from the particular to the whole, but began, in some curious way, with the whole and then worked back to the particular. Apparently, here and elsewhere, he is anxiously seeking for the themes upon which to begin to construct a movement; and every one has heard of the many changes through which a theme would go in the sketch books before Beethoven hit upon the final acceptable form of it. But to assume that it was out of the themes that the movement grew is probably to see the process from the wrong end. From the Sketch Books, we get the impression that in some queer subconscious way the movement possessed him as a whole before he began to think out the details; and the long and painful search for the themes was simply an effort, not to find workable atoms out of which he could construct a musical edifice according to the conventions of symphonic form, but to reduce an already existing nebula, in which that edifice was implicit, to the atom, and then, by the orderly arrangement of these atoms, to make the implicit explicit. This was not Mozart's way. With Mozart the themes are the first things to be thought of: the composer invents these for their own sake, and then manipulates them according partly to his fancy, partly to rule. With Beethoven we feel that the music has gone through the reverse process, that the themes are not the generators of the mass of the music, but are themselves rather the condensation of this. One is reminded of Pascal's profound saying, 'You would not have sought me unless you had already found me.' "

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately

followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

IL VECCHIO CASTELLO. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

long crescendo as it approaches – a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music – the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you – you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them – the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." – *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work—was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate—a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on—and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True—but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created*—one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation—it is a rotten morality! If Nature is only coquetting with men, I shall have the hon-

our of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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Concert Bulletin

TUESDAY EVENING, *December* 11, *at* 8:15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

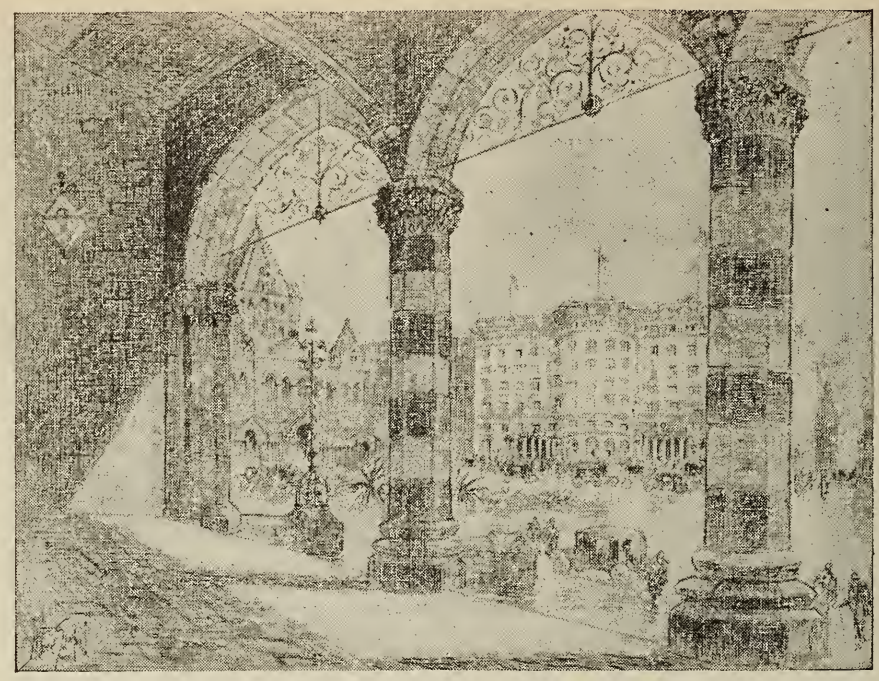
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The Copley-Plaza in Copley Square, Boston, as seen from the cloister of the new Old South Church. The imposing towers of Trinity Church are visible on the left

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Dr. SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, December 11, *at* 8:15 *o'clock*

Programme

Mozart Overture to "Marriage of Figaro"

Beethoven Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE: ADAGIO ASSAI
III. SCHERZO: ALLEGRO VIVACE; TRIO
IV. FINALE: ALLEGRO MOLTO

INTERMISSION

Moussorgsky "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

* Da Ponte here refers to Baron Wezlar.

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True: but I have already forbidden the German company to play this piece "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

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There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams." P. H.

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.† Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion,

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony " a glorious art-creation " with " an extraordinary wealth of lovely ideas treated in the most splen-

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

did and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

J. N. B.

THE "EROICA," AND MODERN PSYCHOLOGY

It is interesting to compare the re-consideration of the "Eroica" Symphony by two very eminent authorities in their most recent books on Beethoven: Romain Rolland ("Beethoven the Creator") * and Ernest Newman ("The Unconscious Beethoven").† Generally speaking, one could hardly find two more entirely opposite ways of approach than that of the idealistic Frenchman who deliberately reads Beethoven's life and character in the noble terms of his music, and the inexorable, truth-tracking Englishman, the destroyer of romantic pedestals, who divides the composer into two parts: "the man" and "the artist"—to the detriment of the former. But when confronted with the music itself, the two critics, drawn by their profound knowledge and common understanding, see curiously eye to eye. Newman translated Rolland's book of 1928 in the following year. Newman's "Essay in Psychology," as he sub-titled it, was published in 1927, and reprinted in 1929. It is probably legitimate to regard their similar conclusions as arrived at independently by two clear-visioned and decidedly independent musicians.

Armed with the psychological insight of their day, the two investigators have attempted to fix the "Eroica" as a creative act, boldly invading the sanctum where the miracle was wrought, and with score and sketches as their evidence, following the gradual or sudden defini-

* Harper and Bros. † Alfred A. Knopf.

tion of the themes, the progress of the whole, step by step. In trying to read the impulses of Beethoven, they have been wise enough not to confuse themselves, as their forebears have done, with futile speculation as to what part Napoleon, Bernadotte, Plato, or Republicanism may have played in the process. Both perceive that part not to have been nearly so important as has always been supposed.

" No one who understands Beethoven," says Newman, " can doubt that at the back of the notes is a train of thought that remotely corresponds to what we can call by the crude name of a ' poetic idea.' The work is ' absolute ' music in that its logic is that of the musical faculty *per se* functioning at its finest; yet assuredly all these affirmations, and doubts and reservations, and bursts of temper and convulsive gestures, and sudden transitions to softer moods are the outcome of a train of thought that ran within the musical one, as a nerve runs in its sheath."

Having thus thrown off the burden of explaining the " poetic idea," Newman is free to examine the functioning of the " musical faculty *per se,*" which he does at length. Rolland feels equally free to rid himself of the intervening shadow of Napoleon:

" Let us brush from our path, first of all, the too simple anthropomorphic explanation that builds on the title — ' Bonaparte ' — that Beethoven wrote first of all on the title page and then tore out. In a mind like that of Beethoven, wholly absorbed in itself, its passions, its combats, and its God, the external world counts merely as a reflection, an echo, a symbol of the interior drama. Moreover, Beethoven is incapable of seeing the life of other beings as it is: his own is too vast; for him it is the measure of everything; he projects it into everything." . . . If then Napoleon has come into Beethoven's mind it is after the act, when he searches, in the circle of the living men about him, as in a mirror, for a face that shall give back to his solitude the image of his own omnipresent self. But the first gesture of the supposed model suffices to destroy the illusion violently: and the outraged Beethoven tears out the name of Bonaparte."

Rolland, by his very nature, is committed to an emotional interpretation of the " Eroica," but he differs here from Newman mainly in a greater freedom of imagery. To Rolland, the " Eroica " is the manifestation of the " June prime " and plenitude of the growing Beethoven — that rare moment in the life of a great artist when " out of the furnace of Being is projected the flood of the God, the unknown Self."

" In the earliest pages (of the Sketch-Book) appear tentative sketches for the first, second, and fourth movements of the *Eroica;* then come four long sketches, each of them with variants, for the first section of the first movement; then a number of short sketches — and all the rest follows. The brain is taken possession of by the interior vision; Beethoven never pauses now till the work is finished. But what hammering on the anvil, and what a shower of sparks! " The writer shows how in the first movement the general contours, the " melodic peaks,

the succession of lights and shades, the sequence of the modulations " took form in the mind of the creator, and conditioned the shaping of his themes. Keeping the metaphor of the forger, Rolland traces the shaping of the symphony step by step. For example the rhythmic theme in sixteenth notes in the first movement which, " with a rhythm like a cavalcade, comes into full being from the first and remains fixed in all the sketches."

Of the Funeral March, he says:

" But let us return to the Sketch-Book, and be prepared for a surprise. If ever a melody has seemed inspired, if ever a phrase has seemed to find its appointed line at the first attempt, if any work of art conveys the impression that it could never have been written otherwise, that not a single one of its accents or inflections could be changed, for they are part of it from all eternity, it is the principal motive of this Funeral March. Yet the Sketch-Book shows that Beethoven reached it only by slow stages, painfully, sweating blood and tears. The first sketch for it is commonplace. Beethoven, as Nottebohm shows, has had to conquer the melody bar by bar, — nay, note by note, accent by accent."

Of the scherzo:

" Sometimes, however, it happens that the right idea leaps up within him sooner than he had expected, and in a quite unanticipated shape. These irruptions are particularly frequent during this period 1802–1803, when his being and his style are rapidly changing as the result of the inward shocks that are releasing the new man in him. We have an astounding example of this in the third movement of the Eroica, which he commences as a minuet (*M. am Ende Coda fremde St.* [*Stretta?*]) which he carries on in this way as far as the trio (a trio in the old style), and beyond. Then, suddenly, his pen gives a leap. He writes *Presto!* . . . Overboard with the minuet and its formal graces! The inspired rush of the Scherzo has been found! "

As for the Finale, Rolland speaks particularly of the bass theme of four notes upon which it is built:

" This motive actually comes from three earlier works, in the course of which Beethoven had had time to discover its real character. And the very gradation of the three works shows us that at first this character was not recognised by Beethoven.

" Begun as a simple dance and brilliant contredanse in the ballet *Prometheus* (March 1801), (99) — taken up again as a contredanse at the end of 1801 — then in the *Variations,* Op. 35 (spring of 1802), it was still, at the time when the Eroica was being written, regarded by Beethoven as a motive for regular variations of the usual classical kind; no doubt when he began this salon work he had in view, as in *Prometheus,* a sort of final gallop. But as he proceeds to manipulate his theme, throwing all sorts of lights and shadows on it, he comes upon several of its hidden souls, — the elegiac, the funereal, the heroic. When he comes to the largo of the 15th variation he sketches, without being aware of it, a big epic-dramatic scene. In the coda the death of the hero is already announced: an ending on the ordinary lines is impossible! The finale is a fugue with a suggestion of combat about it; the germ of

the symphony is there. Having arrived at his goal, Beethoven returns on his steps; and now he recognises the true nature of the theme with which he had been playing, — those four mighty pillars! And the great builder sees the vast spaces he can cover with it. Then he takes it up again as the base for the last movement of the symphony, in which the variations expand to epic proportions; the contrapuntal treatment weaves it into a cluster of colossal ogival mouldings." . . .

Mr. Newman progresses, in more cool and factual words, to a very similar result. Of the Eroica sketches, he says:

" Here, more than anywhere else, do we get that curious feeling that in his greatest works Beethoven was '*possessed*' — the mere human instrument through which a vast musical design realized itself in all its marvellous logic. As we study this Sketch Book we have the conviction that his mind did not proceed from the particular to the whole, but began, in some curious way, with the whole and then worked back to the particular. Apparently, here and elsewhere, he is anxiously seeking for the themes upon which to begin to construct a movement; and every one has heard of the many changes through which a theme would go in the sketch books before Beethoven hit upon the final acceptable form of it. But to assume that it was out of the themes that the movement grew is probably to see the process from the wrong end. From the Sketch Books, we get the impression that in some queer subconscious way the movement possessed him as a whole before he began to think out the details; and the long and painful search for the themes was simply an effort, not to find workable atoms out of which he could construct a musical edifice according to the conventions of symphonic form, but to reduce an already existing nebula, in which that edifice was implicit, to the atom, and then, by the orderly arrangement of these atoms, to make the implicit explicit. This was not Mozart's way. With Mozart the themes are the first things to be thought of: the composer invents these for their own sake, and then manipulates them according partly to his fancy, partly to rule. With Beethoven we feel that the music has gone through the reverse process, that the themes are not the generators of the mass of the music, but are themselves rather the condensation of this. One is reminded of Pascal's profound saying, 'You would not have sought me unless you had already found me.' "

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately

followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

IL VECCHIO CASTELLO. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff.* Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the hon-

our of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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Tchaikovsky. . . Symphony No. 5 in E minor, Op. 64

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Mozart."Eine Kleine Nachtmusik", Serenade
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Strauss. Tone Poem, "Thus spake Zarathustra"

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Tchaikovsky. . . .Symphony No. 5 in E minor, Op. 64

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Mozart. . . .Overture to "The Marriage of Figaro"

Beethoven. . Symphony No. 3 in E-flat major, "Eroica"

Intermission

Moussorgsky. "Pictures at an Exhibition", Pianoforte Pieces arranged for Orchestra by Maurice Ravel

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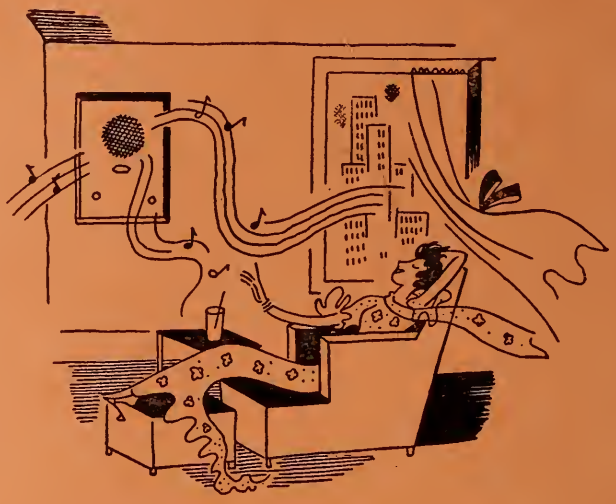
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Concert Bulletin

SATURDAY EVENING, *December* 15, *at* 8:15 *o'clock*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Programme

MOZART Overture to "Marriage of Figaro"

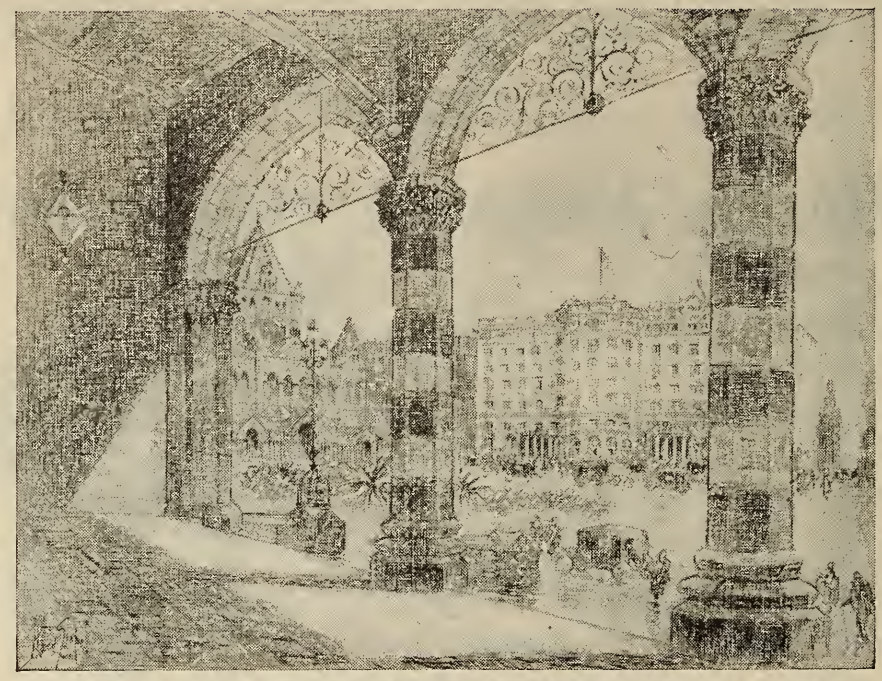
BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

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INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev



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OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one

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day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

* Da Ponte here refers to Baron Wezlar.

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" ' True: but I have already forbidden the German company to play this piece " Figaro." '

" ' I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

" ' All right; I trust to your taste and prudence. Send the score to the copyists.'

" A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's " very correct taste in music "?

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: " Every one of the opera com-

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pany took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams." P. H.

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year

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also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and

* There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

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freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words "Intitulata Bonaparte" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." * The symphony "written on Bonaparte" was finally published in 1806 as "Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

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"an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March: (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers—it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Sym-

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phony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the "Eroica" and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.'"

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is

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merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann,

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after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

~

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

IL VECCHIO CASTELLO. A troubadour sings a melancholy song before

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian

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massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work—was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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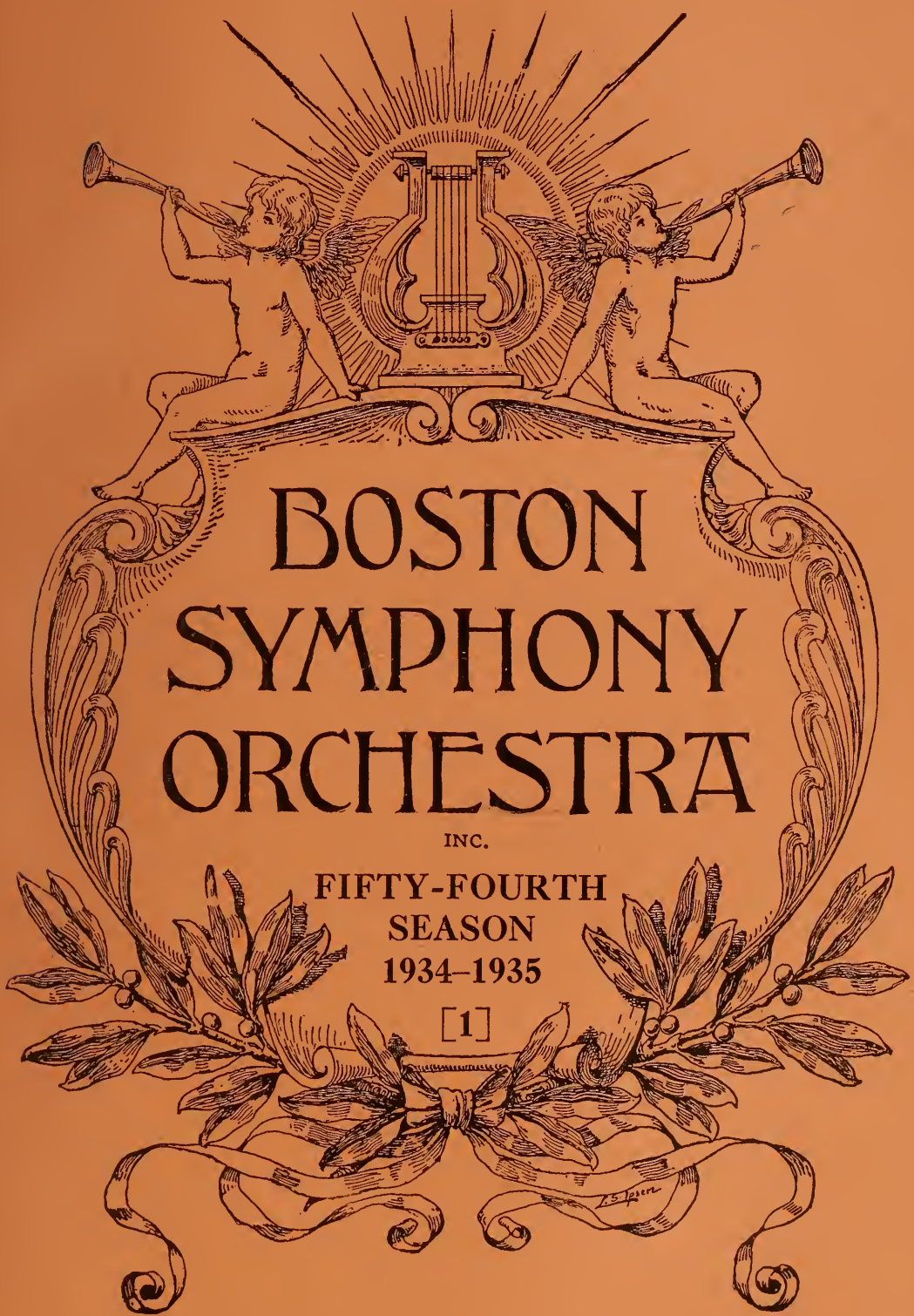
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BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

RITTER, A.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

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FIFTY-FOURTH SEASON, 1934–1935

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

WEDNESDAY EVENING, *January* 2, *at* 8:15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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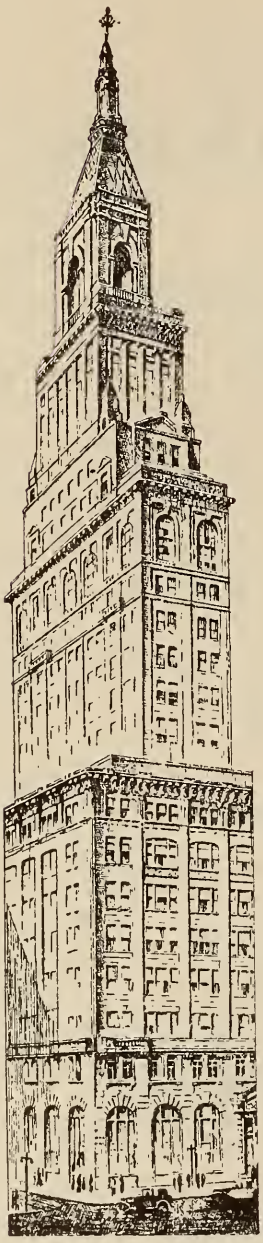
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Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, January 2, *at* 8:15 *o'clock*

Programme

MENDELSSOHN . . . Symphony in A major, "Italian," *Op.* 90

I. ALLEGRO VIVACE
II. ANDANTE CON MOTO
III. CON MOTO MODERATO
IV. SALTARELLO: PRESTO

RIMSKY-KORSAKOV . Introduction and March from "Le Coq d'Or"

INTERMISSION

TCHAIKOVSKY Symphony No. 5 in E minor, *Op.* 64

I. ANDANTE; ALLEGRO CON ANIMA
II. ANDANTE CANTABILE, CON ALCUNA LICENZA
III. VALSE (ALLEGRO MODERATO)
IV. FINALE (ANDANTE MAESTOSO); ALLEGRO VIVACE

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

THE symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different, — perhaps wholly new, — and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipzig, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject

begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it

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was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

P. H.

EXCERPTS FROM "THE GOLDEN COCK"

INTRODUCTION AND MARCH

By NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

"LE COQ D'OR" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale *), music by Rimsky-Korsakov, was begun late in the summer of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909.

In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen.

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.

An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumpets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the March, a tromba alta in F, triangle, and bass drum are added.

* Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

Mrs. Rosa Newmarch says that "Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well provisioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Chatelaine tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.

In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. "Jump and dance, grin and bow," says Amelfa the Chatelaine, "but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

"Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when

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his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

P. H.

ENTR'ACTES

A Competitive Festival for Song-Birds a Hundred Years Ago, with the System of Marking Used

By William Bennett [In the Musical Times, London]

I chanced a few days ago on an interesting article in an old musical journal * on the relative merits of song-birds, based on a system of marking so like the one now in use at competition festivals that I reproduce it here with comments on the personal bias or eccentricity of the judge, thinking it may interest music-lovers of to-day.

"Singing Birds in Competition in the Summer of 1825

"The following tables formed by the Hon. Daines Barrington [an ornithological expert of the late 18th century] is designed to exhibit the comparative merits of the British singing birds. In this scale, 20 is supposed to be the point of absolute perfection, and the maximum marks in the five classes, added together, 100:

	Mellowness of Tone	Sprightly Notes	Plaintive Notes	Compass	Execution	Total
Nightingale	19	14	19	19	19	90
Skylark	4	19	4	18	18	63
Woodlark	18	4	17	12	8	59
Titlark	12	12	12	12	12	60
Linnet	12	16	12	16	18	74
Goldfinch	4	19	4	12	12	51
Chaffinch	4	12	4	8	8	36
Greenfinch	4	4	4	4	6	22
Hedge-sparrow	6	0	6	4	4	20
Aberdavine or Fiskin	2	4	0	4	4	14
Redpoll	0	4	0	4	4	12
Thrush	4	4	4	4	2	18
Blackbird	4	4	0	2	4	14
Robin	6	16	12	12	12	58
Wren	0	12	0	4	2	18
Red-sparrow	0	4	0	2	4	10
Mock Nightingale / Blackcap or Norfolk	14	12	12	14	14	66

* The "Harmonicon," September, 1825.

Mr. Blackwell, another song-bird expert of the period, in opposition to the Hon. Daines Barrington, considered the notes of birds to be instinctive, and not depending on the master under whom they were bred. The editor also of the journal from which this table was extracted says: "The thrush does not appear to have his proper rank in this scale."

One wonders if the organizers of our competition festivals have seen this system of marking for the "Birds Competition Festival" of a hundred years ago? Did the masters under whom some were bred pay the adjudicator (the Hon. Daines Barrington) a fee for adjudicating on the respective merits of the feathered songsters? Which were the birds whose notes were not instinctive? I have never heard of a nightingale or a thrush having lessons in singing under a master; at all events, if the thrush noted had had lessons, like many a human aspirant to vocal perfection, it had been spoiled by bad treatment, and the beautiful natural quality destroyed. A thrush to be beaten by a hedge-sparrow! Thrush 18 marks out of a possible 100, hedge-sparrow 20 marks out of a possible 100, does not say much for the adjudicator's sensing of beauty of tone. But stay — it was in execution the sparrow excelled: sparrow, 4 marks; thrush, 2 marks.

One would like to hear an adjudication on a vocal section at a competitive festival under the headings "Mellowness of Tone," "Sprightly Notes," "Plaintive Notes," "Compass," "Execution." Basses would score badly in the sprightly notes section; contraltos should, however, get high marks for plaintive notes. An exciting stage would be reached when the various singers were exhibiting their "compass," with the amateur tenor's attempt to reach the high B, the bass's satisfied grunt as he descended to the low D♭, and the soprano's exultant shriek as she mounted to an approximation of D in alt.

TCHAIKOVSKY THE MELODIST

CHANGING musical fashions have brought upon the head of Tchaikovsky a good deal of condescension from musicians with other points of view. But there is also always to be reckoned with the world that listens. And this world insists upon its Tchaikovsky with a steadfastness that is eloquent.

After the Russian composer had made a fairly sudden and complete conquest with the impact of his brass and the affecting flood of his melody, there came the reaction. Tchaikovsky had overstepped, it was said, and time was finding him out. There was music produced in Russia more continent and more colorful. There were new wonders in the West — music of prismatic deftness, of a more becoming reticence. These fresh marvels made the music of some of Tchaikovsky's con-

temporaries sound a little faded and a little ridiculous; his own music they did not eclipse, but rather deflected the interest in certain quarters.

It was always possible, too, to find frailties in Tchaikovsky's methods — to accuse him of having sedulously studied popular applause, of having committed himself to the mixed metal of the *morceau de salon,* of having lent an acquisitive ear to Italian opera, or other doubtful material, and, what was considered even more unpardonable by the Russian purists, of having twisted Russian tunes to his symphonic purposes. Yet these compromises and borrowings were melted in his crucible to the casting of a music of individuality, genius — call it what you will — which has always stood quite apart, unchallenged by imitation, unsuperseded, remaining somehow vividly alive as the years roll by.

There have been those who have reproached Tchaikovsky for "wearing his heart upon his sleeve." But, as R. W. S. Mendl remarked in a recently quoted article, "Why shouldn't he?" It is true that fish easily caught are less prized, that fine restraint, veiled allusion, austere grandeur, still depths — all have their place in the general scheme. So also, it is here submitted, has the quality of a direct, sensuous address to the ear, of delight in intense melody, and engaging sonority.

Time may prove, if it has not already proved, that Tchaikovsky's abundant melodic genius is his first claim to immortality. Perhaps there is something in the make-up of the spontaneous melodist that requires in the man a childlike simplicity, an openly affectionate nature, a direct desire to please all about him, which is translated into tones. Tchaikovsky, as his letters show, had these traits no less than Mozart or Schubert. It is not without significance that he loved Mozart far above every other composer. "To me," he wrote in his diary, "Mozart is the culminating point of all beauty in the sphere of music. He alone can make me weep and tremble with delight at the consciousness of the approach of that which we call the ideal." Brahms was repellent to his artist's nature; the Wagner colossus, which was then the musical event of the day, he gave grudging praise — he must secretly have dreaded this imperious force in music. But in two then new French scores — Bizet's "Carmen" and Delibes' "Sylvia" — he repeatedly expressed his delight.

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There are those who protest that he fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. But the pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.* One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. J. N. B.

* Tchaikovsky's letter to Mme. von Meck of March 1, 1878, the long and interesting letter in which he plays with the idea of a "programme" for this symphony, on the whole confirms this impression. He there defines his act of composition as "a purely lyrical process; a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

FIFTH SYMPHONY IN E MINOR, *Op.* 64

By Peter Ilitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close mouthed about his new

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scores at this time (1888) of self confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

~

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony?

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

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The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.* My age — although I am not very old (he was forty-eight) — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at Leningrad on November 17 and 24, despite a considerable popular success, hardly raised his opinion of his new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with

* Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

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Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

~

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the

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same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph." J. N. B.

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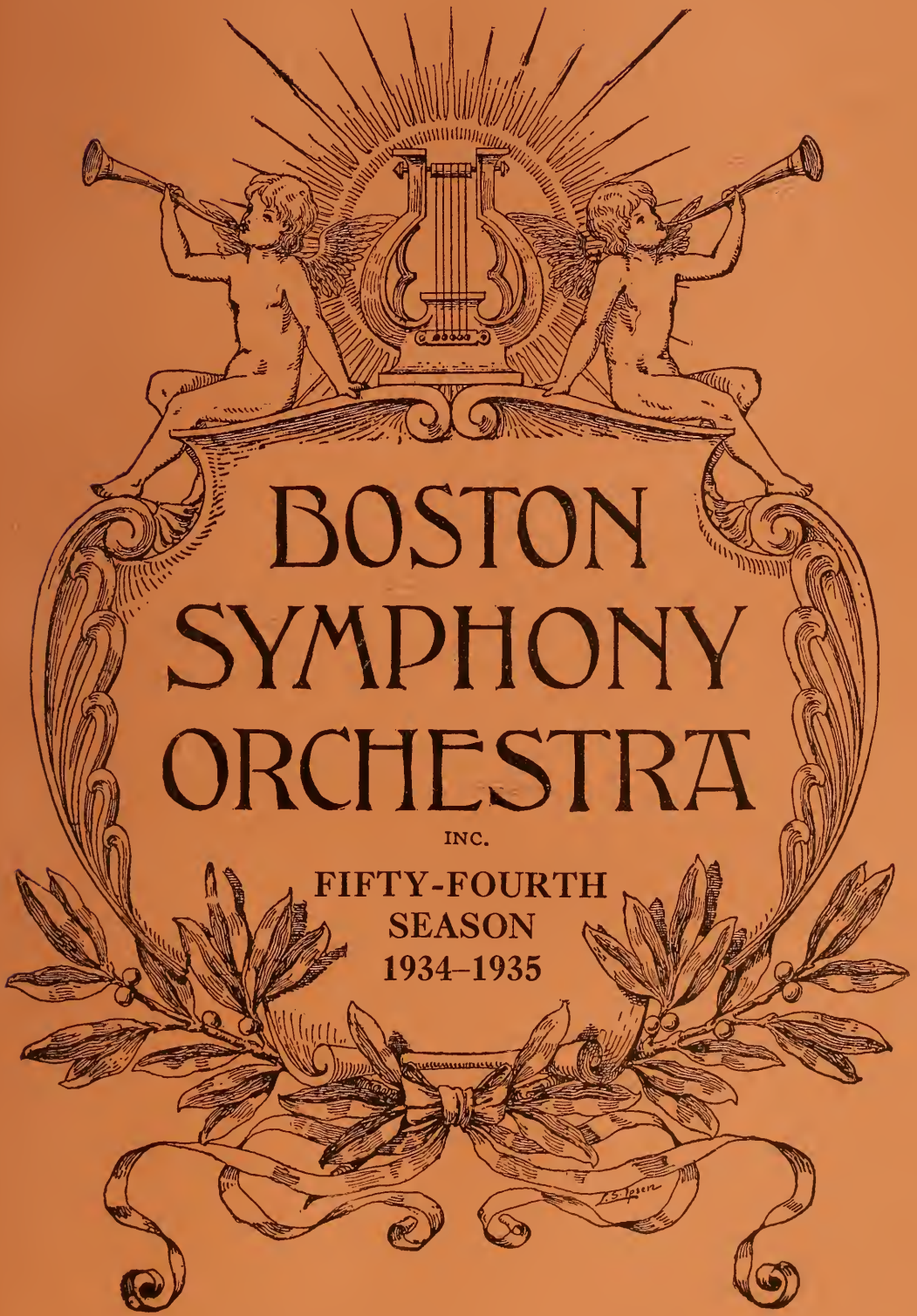
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Concert Bulletin

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

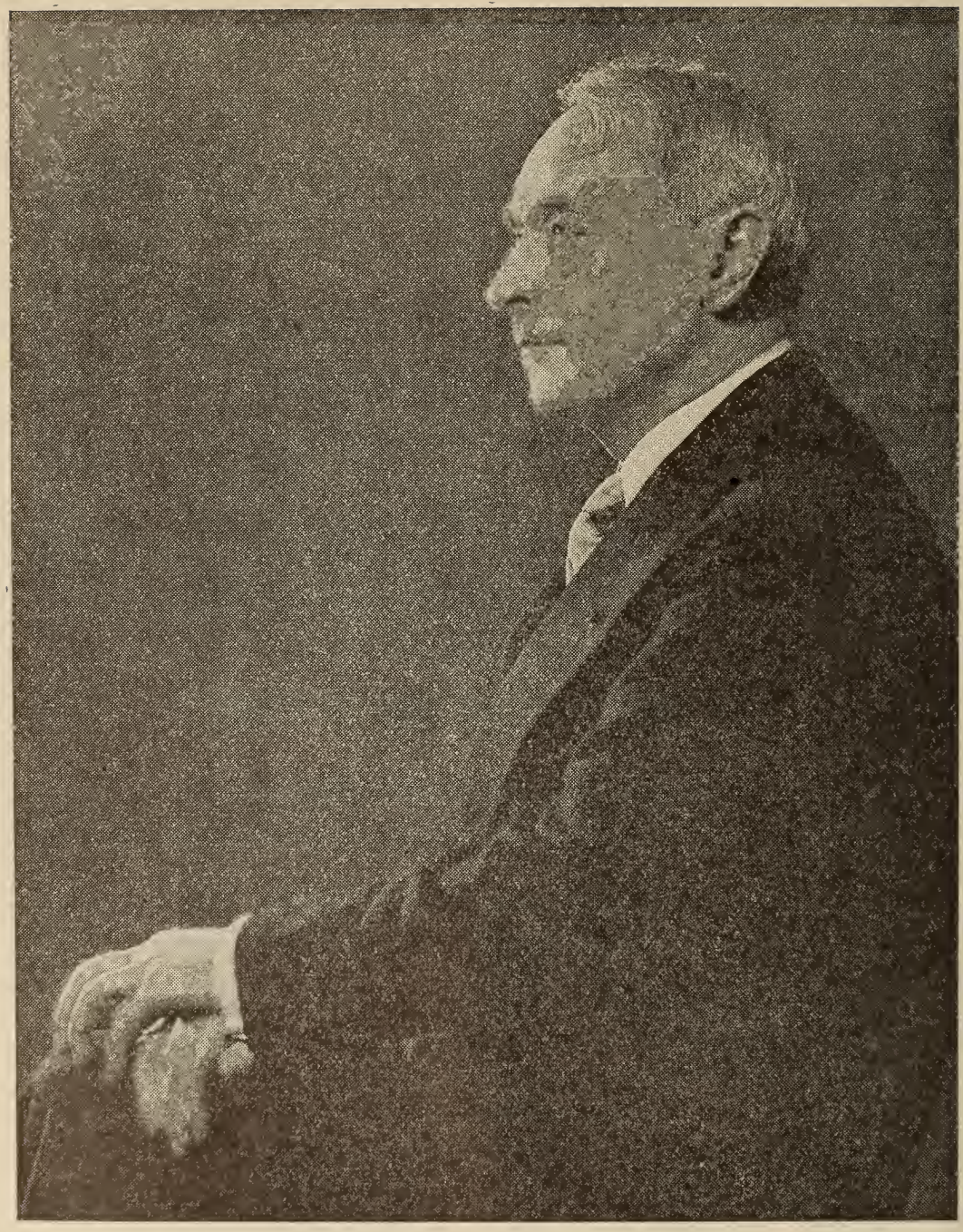
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Programme

MOZART Overture to "The Marriage of Figaro"

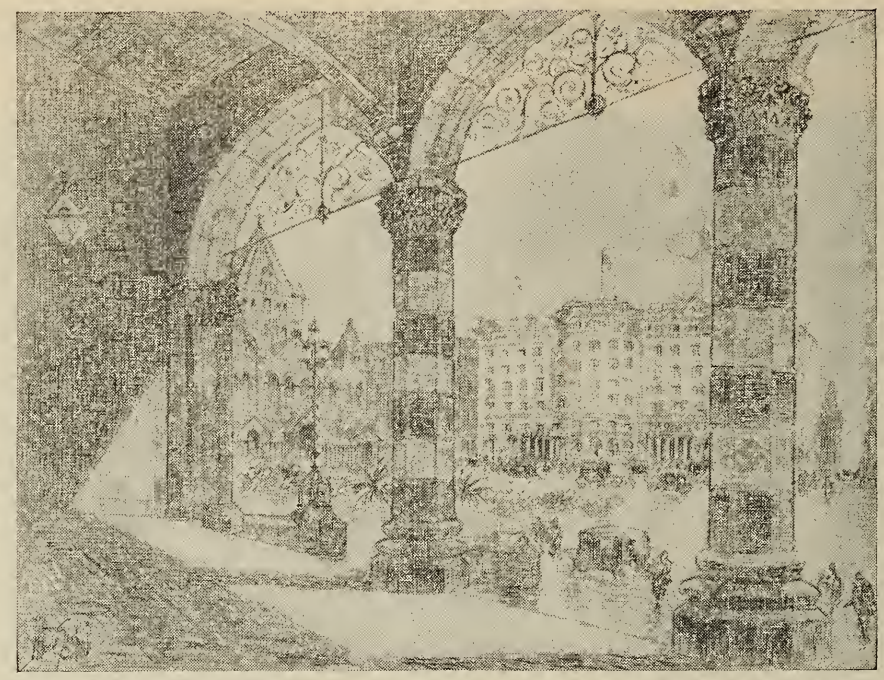
BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

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II. MARCIA FUNEBRE; ADAGIO ASSAI
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OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one

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day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True: but I have already forbidden the German company to play this piece "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera com-

* Da Ponte here refers to Baron Wezlar.

pany took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams." P. H.

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all

* There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony " a glorious art-creation " with " an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March: (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers—it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the "Eroica" and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstand-

ing length, incoherence, and want of connection they were not unlikely to be effective.' "

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!" J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in

St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

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the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor as the voice of a muted trumpet).

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

~

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a

little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from *" The Brothers Karamazov."*

" My very dear friend, what a terrible blow! " he begins. " Why should a dog, a horse, a rat live on — and creatures like Hartmann must die! " And later: " This is how the wise usually console us blockheads, in such cases: ' He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears) . Away with such wisdom! When ' he ' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that ' he ' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every ' King of Nature ' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

" There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886) . Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

" Ravel," says Dr. Vladimir Zederbaum, " scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in ' Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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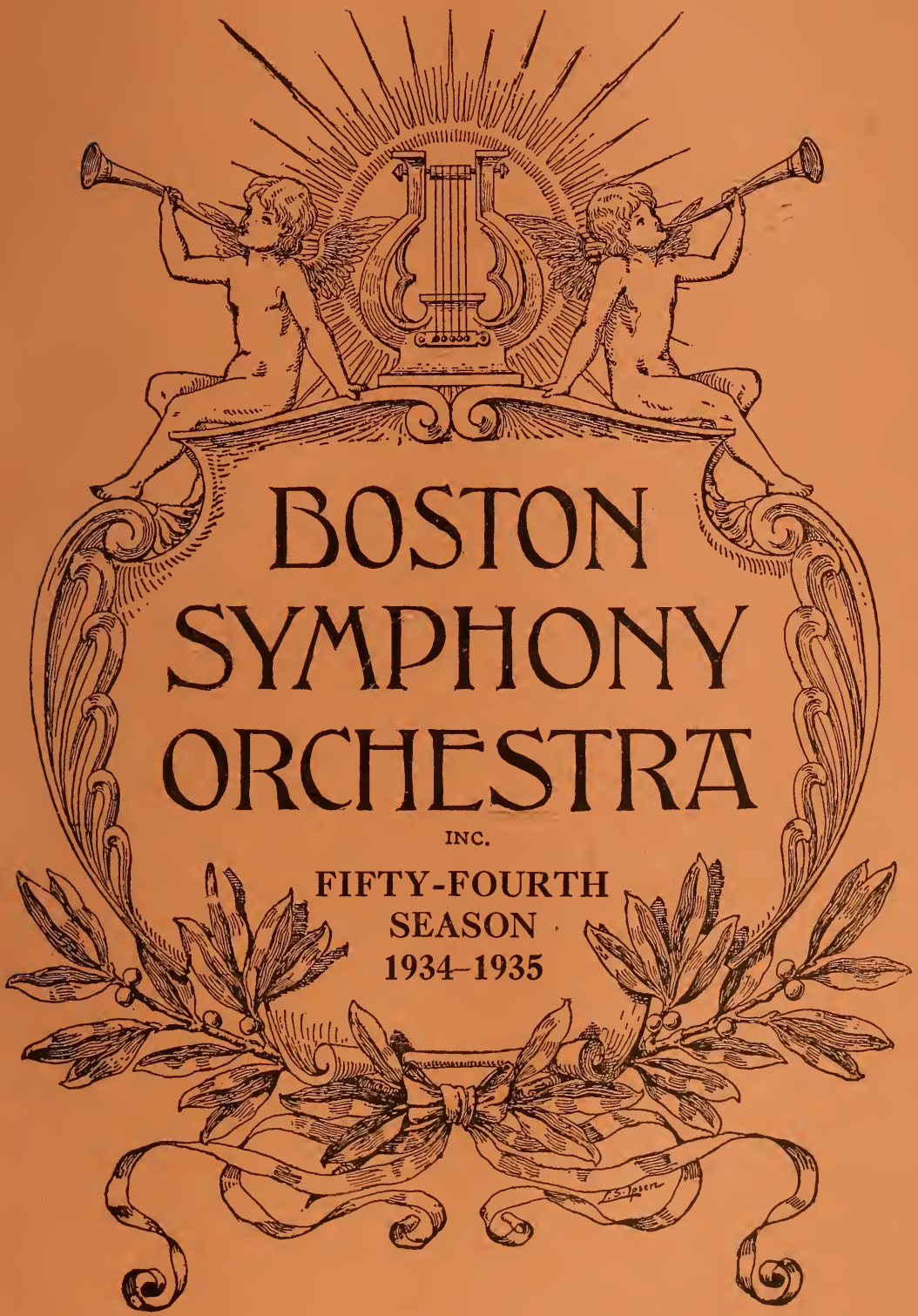
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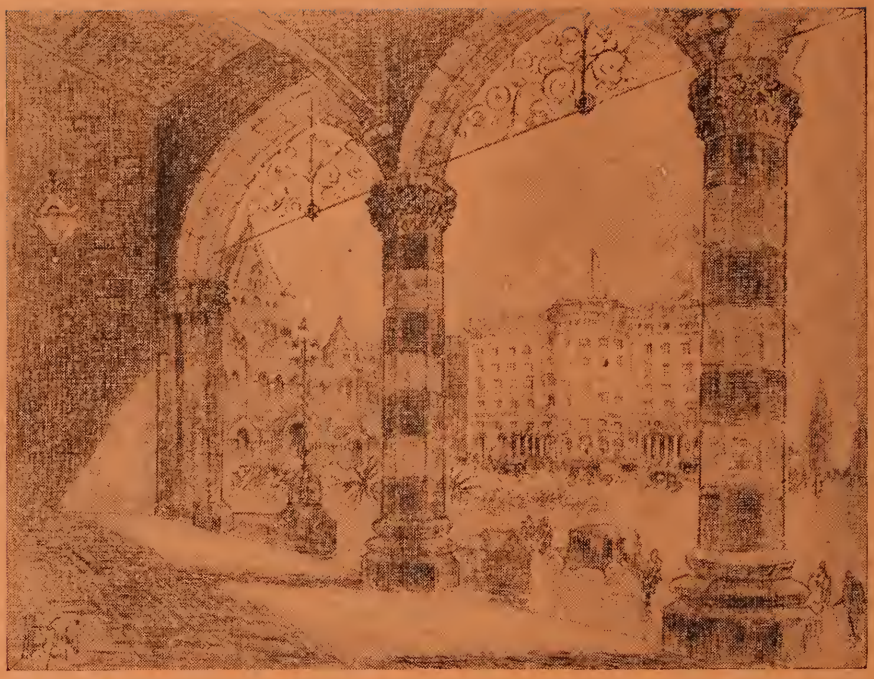
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Concert Bulletin

MONDAY EVENING, *February* 25, *at* 8:15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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FIFTY-FOURTH SEASON, 1934–1935

Dr. SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, FEBRUARY 25, *at* 8:15 *o'clock*

Programme

MOZART Symphony in C major, "Jupiter" (K. No. 551)

I. ALLEGRO VIVACE
II. ANDANTE CANTABILE
III. MENUETTO: ALLEGRETTO; TRIO
IV. FINALE: ALLEGRO MOLTO

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PRELUDE
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INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

[STEINWAY PIANO]

SYMPHONY IN C MAJOR, WITH FUGUE FINALE, "JUPITER" (K. 551)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra — twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage,

but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was " passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Nor do we know who gave the title " Jupiter " to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the " calm, godlike beauty " of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them " Jupiter " expresses the power and brilliance of the work.

The " Jupiter " Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections: imposing triplets (full orchestra), alternating with gentle, melodious passages for strings; the section of a martial nature, with strongly

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marked rhythm for trumpets and drums. There is extensive development of the figures, with some new counter ones. The strings have the second theme, of which William Foster Apthorp wrote: "A yearning phrase, ascending by two successive semitones, followed by a brighter, almost a rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like the first, but with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, E major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh" of the second theme in the first movement. This "sigh" is hinted at in the Trio, which is in C major.

IV. Finale: Allegro motto, C major, 4-4. It is often described as a fugue on four subjects.

Mr. Apthorp wrote: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the C of common time — a detail in the use of which he was extremely lax. As far as the fugue on four subjects goes, the movement can hardly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character — the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for

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the full orchestra which savor more of the characteristically Mozartish *tutti* cadences to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary ' diversions ' in a fugue. Still, fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out — all the devices of *motus rectus* and *motus contrarius* being resorted to, at one time even the old *canon cancrizans* — this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote." P. H.

(The Programme was changed too late to make a corresponding change in the Notes.)

SYMPHONIC PIECES FROM THE OPERA "LULU"

(After the tragedies *"Erdgeist"* and *"Büchse der Pandora"* of Franz Wedekind)

By ALBAN BERG

Born at Vienna, February 9, 1885

THE composer of *"Wozzeck,"* who gave six years (1914–1920) to the composition of his first opera, has, apparently with at least equal care and deliberation, brought his second to completion (or virtual completion).*

"Lulu," an opera in three acts, is based on Wedekind's tragedies *"Erdgeist"* and *"Büchse der Pandora."* Berg dedicates the score to his master, Arnold Schönberg, on the occasion of his sixtieth birthday. The composer has drawn his suite of *"Symphonische Stücke"* from the opera (the rondo is not a direct excerpt, but is based upon the material of a scene). The suite had its first performance at the Staatsoper in Berlin, November 30 last, under the intrepid leadership of Erich Kleiber, the conductor who had likewise made *"Wozzeck"* known to the world. The *"Lulu"* performance was not without its incidents. The name of Berg had been mentioned in certain quarters in connection with *"Kunst Bolshevismus."* There was a police guard present, but no outward protest other than a single *"Heil, Mozart"* from the gallery, before the applause broke at the end.

"For nearly fifteen minutes," according to the New York Times correspondent, "a huge audience, numbering many members of the diplomatic corps, which listened with straining intensity, cheered, stamped, and applauded." The writer is compelled to add that the applause may have been prompted by something else than "mere enjoyment of the music. Demonstrations of the sort have an edge of hysteria and recall the times when Italians shouted ' Viva Verdi ' and meant

* Berg told Herbert L. Peyser, in the last days of November "that he had still at least two months of work to do on the instrumentation."

something else." The difficult song of Lulu was prepared by Maria Cebotari, but she was prevented from appearing "in the hope of sabotaging the performance," and a young singer from Vienna, Lillie Claus, ably took her place on short notice. The composer was not present.

Speaking with Berg at his home in Vienna, a few days before the performance, Herbert Peyser was assured that "his technical methods — including his use of certain learned forms of classicism — were not conspicuously different from what they had been in *'Wozzeck.'* But whereas what had principally fascinated him in *'Wozzeck'* had been the characteristic hue and atmosphere of the numerous short scenes, the thing that engrossed him in 'Lulu' was less the scenes than the multiplicity and the delineation of Wedekind's individual characters."

"It is music different from *'Wozzeck,'*" wrote Mr. Peyser after the performance — "a music of another profile, of bigger scale and longer line, a music which despite transient resemblances is one of different premises, different moods, different affinities. It probably lacks something of *'Wozzeck's'* sharp concentration and expressionistic quality — a fact doubtless postulated by the nature of its dramatic problem. In place of the spasmodic thrusts and the jagged outlines of Berg's previous opera, there are in such pages as the rondo and the adagio extended melodic spans, unforced continuity, suave contacts." The critics of Berlin found Mahler in the music.

The characters which Franz Wedekind furnished him in *"Erdgeist"* (1895), and whose misfortunes were continued in the *"Büchse der Pandora"* (1906), are certainly not lacking in color, albeit of a lurid sort.* "Life, as seen through the medium of his plays," writes Horace B. Samuel † of Wedekind, "is but a torrent of sex foaming over the jagged rocks of crime and insanity." The two plays which follow in turn the upward and downward career of Lulu are no exception. James Huneker, who sometimes overstated his case, did not go too far when he wrote that Wedekind "has emptied upon the boards from his Pandora-box imagination the greatest gang of scoundrels, shady ladies, master-swindlers, social degenerates, circus people, servants, convicts, professional strong men, half crazy idealists, irritable rainbow-eaters — the demi monde of a subterranean world — that ever an astonished world saw perform their antics in front of the footlights." Since Huneker's delicacy balked at describing the Lulu tragedies — "As I do not care to sup on such unmitigated horrors, I prefer to let my readers judge for

* Wedekind, the subject of much discussion in the earlier years of this century, is described as a leading spirit in Germany of the inevitable reaction from the well insulated artificialities which had held the stage, "a school," Samuel called it, "somewhat analagous to that of our own Mid-Victorians with their strong, silent men, and sweet, insipid women." It was also a part of the naturalist movement, which left no sordid detail of "real life" unexposed.

† "Modernities" (1913).

themselves from the printed plays"—we are forced to turn to the printed plays (they are obtainable even in English, although the once extremely broad censorship in Berlin compelled a revision and modified second edition of the *"Büchse der Pandora"*).

"EARTH SPIRIT"

Both plays revolve upon the misfortunes of Lulu, who in turn brings death or disaster to all who come near her. Her career is not unlike that of Lilli in Sudermann's *"Das Hohe Lied,"* with the difference that the appeal to our sympathies is far less bald—and far more powerful. Lulu, taken from the streets as a child by Schön, a newspaper publisher, far from young, is reared and used by him, and then married off, for convenience, to the doddering sensualist Dr. Goll. The husband has engaged the painter Schwartz to perpetuate her charms upon canvas. Walking in suddenly upon an amorous scene between Lulu and Schwartz, he is seized with an apoplectic stroke.

In the second act, we find her married, though not happily, to the artist, who can neither understand nor satisfy her. Lulu, entirely promiscuous, is not inconstant, her attachment and devotion to her first benefactor is undying—it also underlies each step of her tragic *débâcle*. Her husband, Schwartz, learns of her real character and affection for another and commits suicide. Schön, trying to escape her, has become conventionally engaged to a charming, "innocent child," but Lulu, finding this unbearable, exerts her power over him, which she can do because his mind is giving way to a "persecution mania." She compels him to write a letter, to her dictation, breaking the engagement.

In Act IV we find her married at last to Schön, but their union is miserable, for he is now aged and feeble, mentally unstable. Lulu, whose nature requires more than he can give her, surrenders herself almost mechanically to the advances of his son, whom nevertheless she does not really love. The elder Schön, discovering the degraded and humiliating situation into which he has fallen, presses a pistol upon her, saying that she must make an end of herself. But Lulu cannot do it. She is a creature of strong instincts, and among them is the instinct for life. She defends herself in a passionate speech ("Lulu's song" in Berg's suite). At this distraught moment, Schön discovers another suitor in hiding, and rushes toward him. The pistol is in Lulu's hand, and before she realizes what she is doing, she has pressed the trigger, and her husband lies dead before her. As the play *"Erdgeist"* ends, Lulu has caused the death of three men. The last she really loved, and the last she murdered, despite a possible plea of "self defense." She faces execution.

"PANDORA'S BOX"

In the second play, Lulu's associates (and Pandora's mythological box could not have held a more motley and unprepossessing lot of malignant insects) conspire to rescue her from prison—each to gratify a particular kind of greed. The escape is contrived in this way. The Countess Geschwitz, a pervert whose devotion to Lulu is abject and pitiable, takes a nurse's training, purposely exposes herself to the cholera, transmits the disease to Lulu in prison, and when the prisoner is removed to a hospital, nurses her and changes clothes with her that she may run out to freedom. Lulu lives incognito with Alva Schön,

whose father she has killed. But the leeches who would hesitate not a moment to hand her over to the police or to sell her to any terrible fate, strip the couple, by threats of exposure, of all the money they possess. The last scene discovers a miserable attic room where Lulu is living with Alva, and Schigolch (presumably her father — a vivid pauper-type who might have stepped out from Gorki's "Lower Depths.") They are reduced to want, and Lulu must walk the streets. Her last lover turns out to be a "Jack the Ripper." He makes of Lulu a summary and bloody end (Wedekind himself is described as having acted this brief but sinister part with skill and effect).

Alban Berg, planning his opera, has used in part all of the seven acts which comprise the two dramas of Wedekind. The first three acts of *"Erdgeist"* are compressed to three scenes, and become the first act of "Lulu." The last act of *"Erdgeist"* (the murder of Schön) opens the second act of "Lulu," and the first act of the *"Büchse der Pandora"* (Lulu's escape) completes Berg's second act. The hiatus between these two scenes is filled by Berg with the introduction of a cinema with music (the ostinato of the suite), showing Lulu's imprisonment. The last act of "Lulu" consequently comprises the last two of "Pandora's Box," condensed into two scenes. Each act of "Lulu" lasts an hour.

The score has an atonal, Schönbergian resemblance in the lack of key signatures, and the mark before every note of a sharp, flat, or natural; also in the indications, by signs, of the principal and subsidiary subjects. The Rondo, written for the orchestral suite from material in the operatic score, consists of an Andante and Hymn. The Ostinato (allegro) was written to accompany the film in Act II. The variations which follow the Song of Lulu * are used as an interlude. They are four in number: *Grandioso, Grazioso, Funebre,* and *Affettuoso.* The theme, as in d'Indy's Istar Variations, is exposed only at the end. It is a simple street ballad, finally stated by the wood-winds to give the effect of a hand-organ. The Finale is by turn *adagio sostenuto, lento* and *grave.* At the moment when Lulu meets her violent death, there are horrendous shrieks in the brass. The instrumentation is as follows: Two flutes and piccolo, 2 oboes and English horn, alto saxophone, 3 clarinets, 2 bassoons and double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass trombone and tuba, 4 kettle-drums, bass drum, small drum, cymbals, tam tam, small gong, triangle, piano, vibraphone, harp and strings.

David Josef Bach, to whom Berg showed his music and described his purposes, writes of the score (in Modern Music, January, 1935):

"The orchestral investiture consists of triple wood and brass, and strings, harp, percussion, piano and vibraphone. If in *'Wozzeck,'* (which in no sense may be ascribed to the twelve-tone system) the character of individual scenes may be said to have created the form, in *'Lulu'* this form-building function belongs to the character of each of the much

* The "Song of Lulu" is inscribed "to Anton von Webern on his Fiftieth Birthday."

To the ~

Friends of the Boston Symphony Orchestra:

An informal society known as the Friends of the Boston Symphony Orchestra has been organized this year, and those who contribute to the maintenance requirements of the Orchestra in large amounts or small become members of this society and are enrolled as such. To date there are over 1300 enrolled members and as may be expected the vast majority of this large group resides in Boston and its immediate vicinity. It is significant however and very gratifying that 10% of the members of the Friends of the Orchestra are not residents of Boston but of the cities where the Orchestra gives concerts on its periodic tours away from home.

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more developed stage figures. We are indebted to the composer himself for an explanation of the idea of the opera and the way it has been carried out. In *'Wozzeck'* unity was given to many small scenes by the unity between character pieces and many musical forms, including those of absolute music. In *'Lulu'* the song forms are given preference (arias, recitatives, duets, trios, ensembles up to twelve voices). The orientation of the music rests on the human characters. For example, for the appearance of Dr. Schön the sonata form prevails; for Alva the rondo-form; for the tragic figure of the Princess Geschwitz the Greek Pentatonic. Nevertheless, unity of individual scenes, even of the individual acts is not sacrificed. This is especially marked in the meeting scene in the third act, and in the two scenes of the second, played in the same setting, Dr. Schön's residence. They are almost symmetrically constructed. The same characters are concerned in the dramatic events before the *peripeteia* as after. In the middle, after Dr. Schön's murder by Lulu, and before she is freed from prison, comes her capture and imprisonment, portrayed by a silent film with music. The music here is constructed in crab-fashion. This music of the entr'acte is at once the dividing and the unifying center of the whole work. It divides the fate of Lulu into a rising and descending line, and binds both together, where Wedekind separates them into two distinct parts. The twelve-tone scale lying at the foundation of the opera makes the unity of the music perceptible. Through division, changes of direction and transformations of this scale, variety is achieved; often the treatment practically involves leit-motives and leit-harmonies."

The " Song of Lulu " comes at the end of *" Erdgeist "* (consequently in the second act of " Lulu "). It is the frantic defense of a woman facing death. Her husband (Schön), at the end of his endurance, threatens to kill her, but she clutches the pistol:

" Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so wie ich gewüsst habe, weswegen ich Dich zum Mann nahm. Du hattest deine besten Freunde mit mir betrogen, Du konntest nicht gut auch noch Dich selber mit mir betrügen. Wenn Du mir Deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin." *

It is a true picture of Lulu, whose principal failing was that she was avid for life, and ruthless in its pursuit. If her instincts were baleful, as the venom in the serpent, she but fulfilled the properties of her nature. There was no fundamental deceit in her, no pretence, no vengeful meanness. When her gaiety broke down under the pressure of villainous

* " Don't call me worthless because men have killed themselves for me. You know as well why you made me your wife as I knew why I took you for a husband. You have sacrificed your best friends to me, when you could not bring yourself to do the same. If you brought me as an offering the evening of your life, you have had in return the whole of my youth. I have always been what I have been taken for, and never tried to be anything else, and no one has mistaken me for anything but what I am."

blackmail, there was no bitter recoil — only childlike terror. There is pathos in Lulu, but it is implied in her circumstances and actions — not sued for in the resounding, stagey speeches of a Camille.

After the shuddering chord of Lulu's ghastly disembowelment, the orchestra subsides into sombre concluding measures, while the singing voice is heard of the Countess Geschwitz, who is with Lulu at the end. She is dying, for the fiend has stabbed her in making his escape:

"Lulu!
Mein Engel —
Lass dich einmal seh'n
Ich bin Dir nah!
Bleibe Dir nah!
In Ewigkeit — "

J. N. B.

"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice

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Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

IL VECCHIO CASTELLO. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Æolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924.

J. N. B.

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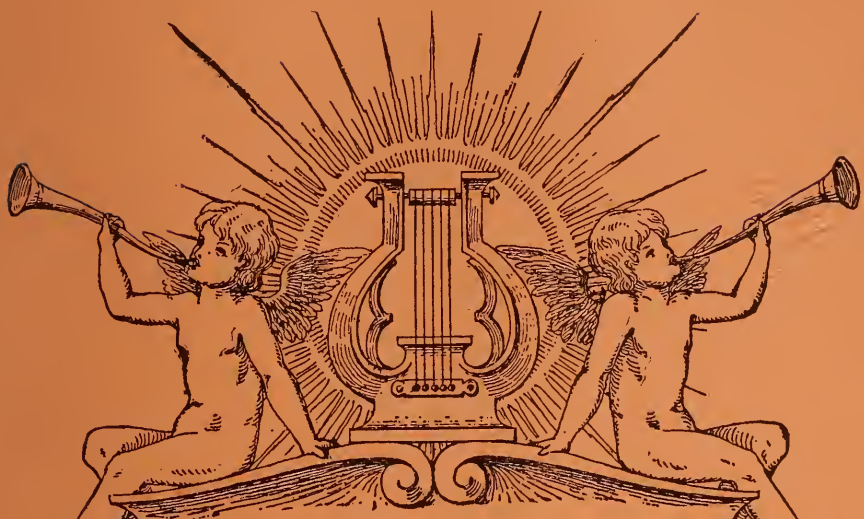
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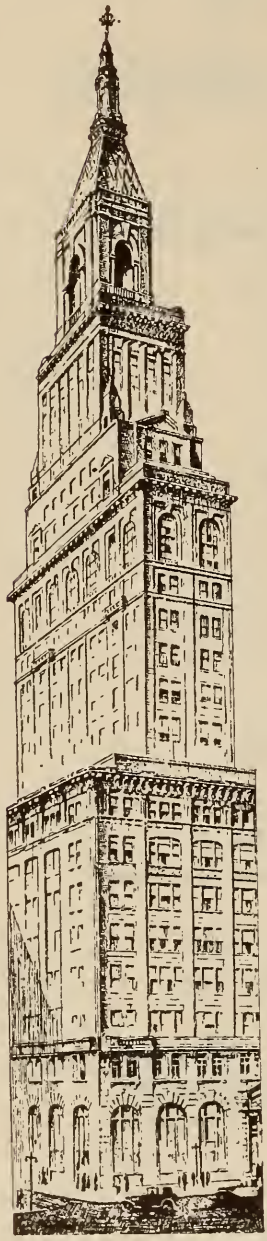
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Dr. SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, FEBRUARY 26, *at* 8:15 *o'clock*

Programme

MOZART Overture to "Marriage of Figaro"

BEETHOVEN Symphony No. 3 in E-flat major, *Op.* 55, "Eroica"

I. ALLEGRO CON BRIO
II. MARCIA FUNEBRE: ADAGIO ASSAI
III. SCHERZO: ALLEGRO MOLTO
IV. FINALE: ALLEGRO MOLTO

INTERMISSION

MOUSSORGSKY . . . "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenberg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate at Kiev

OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

LE NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

* Da Ponte here refers to Baron Wezlar.

" ' True: but I have already forbidden the German company to play this piece " Figaro." '

" ' I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

" ' All right; I trust to your taste and prudence. Send the score to the copyists.'

" A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's " very correct taste in music "?

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: " Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all

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the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

P. H.

SYMPHONY NO. 3 IN E FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in

* There are indications that the Eroica was a veritable "rebound" from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 1804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony " a glorious art-creation " with " an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was " virtually a daring wild fantasia,

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: " If I write a symphony an hour long, it will be found short enough! " And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the " Eroica ": " Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat—A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count?—it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers—it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the

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'Eroica' and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.'"

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!"

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces Arranged for Orchestra by Maurice Ravel)

By MODEST PETROVITCH MOUSSORGSKY

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

MOUSSORGSKY composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin † in reply to the latter's inquiry explained: "the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

† Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the "Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the "Pictures." "We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

To the ~

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Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk-song in the Æolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie.*" (Ravel, again departing from usual channels, uses a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously.

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.

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" Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures " (Stassov).

Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: " The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

(" ' The Catacombs,' with the subtitle ' *Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title ' *Con mortuis in lingua mortua* ' (*sic*) a de-rhythmed transformation of the ' Promenade ' theme." — *Calvocoressi.*)

The Hut on Fowls' Legs. " The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to " Russlan and Ludmilla."

The Gate of the Bogatirs at Kiev. " Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his music " a majestic picture in the manner of the ' Slavsya,' and in the style of Glinka's ' Russlan ' music."

~

" Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his " Pictures at an Exhibition." " Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were,

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besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under?

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What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov

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in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933.

J. N. B.

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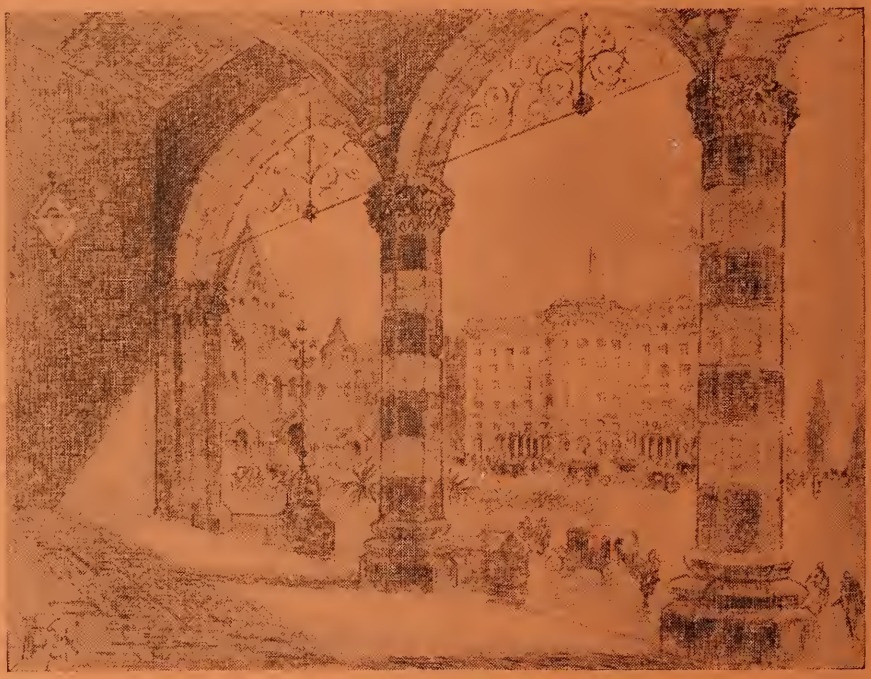
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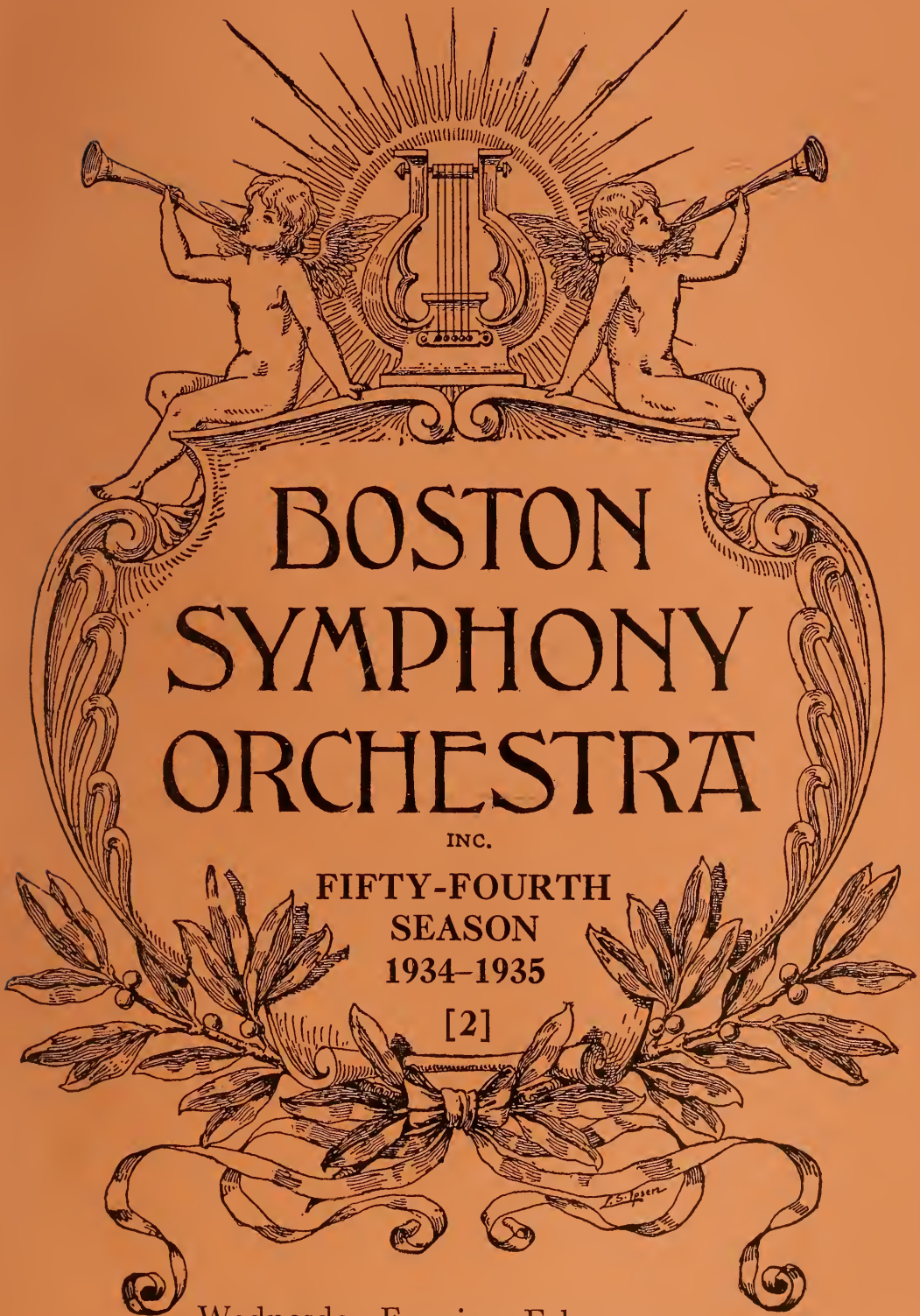
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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *February* 27, *at* 8:15

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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WEDNESDAY EVENING, FEBRUARY 27, *at* 8:15 *o'clock*

The Programme Has Been Changed, As Follows —

BACH, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

I. ALLEGRO MODERATO
II. ANDANTE LENTO MOLTO
III. ALLEGRO

FRANCK "Les Éolides," Symphonic Poem

BRAHMS Variations on a Theme by Joseph Haydn, *Op.* 56*a*

INTERMISSION

STRAUSS Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), *Op.* 30

Woolsey Hall · Yale University · New Haven

Boston Symphony Orchestra

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An informal society known as the Friends of the Boston Symphony Orchestra has been organized this year, and those who contribute to the maintenance requirements of the Orchestra in large amounts or small become members of this society and are enrolled as such. To date there are over 1300 enrolled members and as may be expected the vast majority of this large group resides in Boston and its immediate vicinity. It is significant however and very gratifying that 10% of the members of the Friends of the Orchestra are not residents of Boston but of the cities where the Orchestra gives concerts on its periodic tours away from home.

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CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG

By Carl Philipp Emanuel Bach

Bach, born at Weimar, March 18, 1714; died at Hamburg, December 14, 1788
Steinberg, born at Vilna, June 22, 1888; now living

Dr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola da gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged the concerto for flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed at concerts of the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, on October 24, 1924; December 10, 1926.

Steinberg, after graduation from the Gymnasium in 1901, attended the University at St. Petersburg until 1906, and the Conservatory until 1908. His teachers at the Conservatory were Rimsky-Korsakov and Glazunov. He became a teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments of Steinberg's bal-

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let in 1907 at a concert of the Royal Music Society. The list of Steinberg's works comprises two symphonies: No. 1 in D, Op. 3; No. 2, B-flat minor, Op. 8; Dramatic Fantasie, Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks" * for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to

* "Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

~

The third son of Johann Sebastian Bach was Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipzig to study philosophy. The young man afterwards studied law at the Universities of Leipzig and Frankfort-on-the-Oder. His father, Sebastian did not give him a rigorous musical training, and the son's early inclinations led him to the "*galant*" school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first method-

ical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

P. H.

VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of a symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The Hamburg John the Baptist realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

The first performance took place at Vienna on November 2, 1873,* when Dessoff conducted the Philharmonic. The reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethovener.*" The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in

* The first performance in Boston is on record as having been given by Theodore Thomas's Orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place Dec. 5, 1884. They were last performed by this orchestra at a Brahms Festival Concert (Wednesday, April 26, 1933). The last performance in the regular series was November 11, 1927.

the State Library at Berlin, is inscribed "*Divertimento mit dem Chorale St. Antoni.*" No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870—a seed well chosen, and fortunately planted.

Brahms takes over Haydn's key of B flat, and leads off in the spirit of the original by announcing his theme from the oboes, bassoons, and horns.* For Haydn's serpent, he substitutes the more modern double bassoon, and strengthens this bass part by the deep strings, pizzicati.

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets

* Haydn scored his divertimento for 2 oboes, 2 horns, 3 bassoons, and serpent.

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descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass, — "a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle, and strings.

Brahms had a way of making four hand piano arrangements of his orchestral works, in this wise imparting their contents to his chosen friends in advance. The four symphonies were each thus disclosed to an invited circle in Vienna before their orchestral performance, Brahms and Ignatz Brüll playing them as piano duets. The early Piano concerto in D minor once existed and was privately played in a two pianoforte version, and the Haydn variations, by exception, actually found publication as a piece for two pianofortes (op. 56-B). If, as is probable, the orchestral form was written first, the piano form may have been a "reduction" originally intended by Brahms for his perpetual musical evenings.

Max Kalbeck, who could have saved some unavailing space in his eight volume Life of Brahms by refraining from far-fetched interpretations, has afforded exceeding delight to later writers by reading the temptations of St. Anthony into particular variations. "He thought," says Lawrence Gilman, "that the charming Seventh Variation, the *Grazioso* episode in B flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, 'the most atrocious because the sweetest.' He found here 'the quintessence of human voluptuousness.'

"One cannot help wondering what the sarcastic Brahms would have said if he had read this amazing tosh. If the music of that gracious Seventh Variation is 'voluptuous,' (to say nothing of 'the quintessence of voluptuousness'), then we have all been entertaining lyric wantons unawares for many a year. Possibly Mr. Fuller-Maitland was thinking of Kalbeck's deplorable suggestions when, in analyzing these Variations, he spoke of the melody of this passage as 'a delicious falling theme.'"

Philip Hale is here reminded by Kalbeck of the man "of meagre aspect with sooty hands and face seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers."

J. N. B.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published:

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

"First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpts from Nietzsche's book, the first section of "Zarathustra's Introductory Speech": —

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

* Mr. Apthorp to his translation, "Like thee I must 'go down,' as men call it," added a note: "The German word is 'untergehen'; literally to go below." It means both "to perish" and "to set" (as the sun sets). — P. H.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto " the folk: *I teach you beyond man.** Man is a something that shall be surpassed.

. . . " ' What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

" The scene of ' Thus spake Zarathustra,' " says Dr. Tille, " is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . ' Thus spake Zarathustra ' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

* " Overman," or, as George Bernard Shaw prefers, " Superman." Muret and Sanders define the word " Uebermensch ": " Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

~

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

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"TANZLIED." The dance song begins with laughter in the woodwind.

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

P. H.

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Programme

MENDELSSOHN . . . Symphony in A major, No. 4, "Italian," *Op.* 90

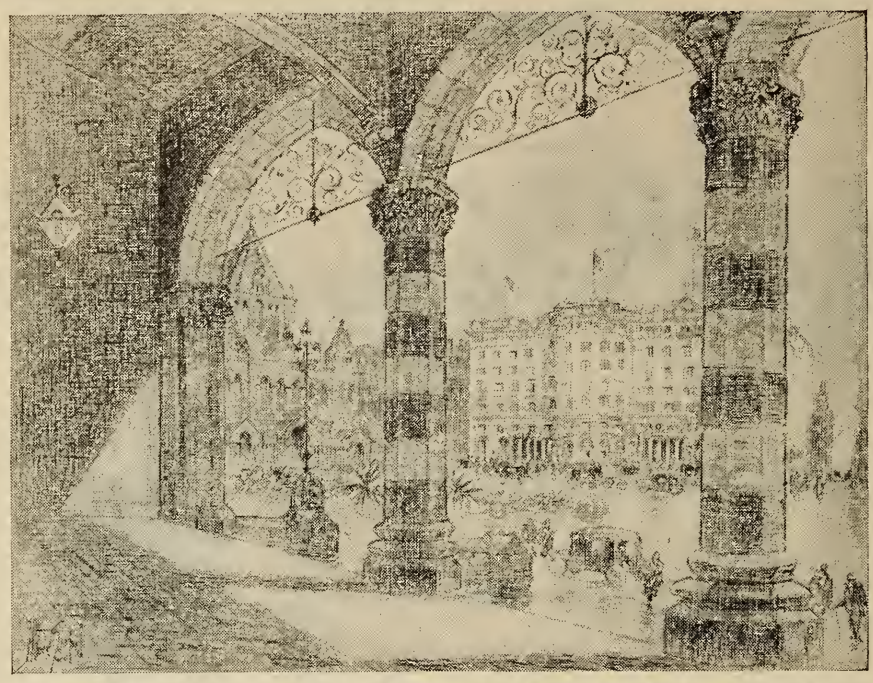
I. ALLEGRO VIVACE
II. ANDANTE CON MOTO
III. CON MOTO MODERATO
IV. SALTARELLO: PRESTO

RIMSKY-KORSAKOV . . Introduction and Wedding March from "Le Coq d'Or"

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. ALLEGRO NON TROPPO
II. ADAGIO NON TROPPO
III. ADAGIETTO GRAZIOSO, QUASI ANDANTINO
IV. ALLEGRO CON SPIRITO



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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

THE symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his

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nails over the first movement, and could not yet master it, but that in any event it should be something different, — perhaps wholly new, — and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipzig, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

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The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and

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horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

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EXCERPTS FROM "THE GOLDEN COCK"

INTRODUCTION AND MARCH

By NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

"LE COQ D'OR" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale *), music by Rimsky-Korsakov, was begun late in the summer of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909.

In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the

* Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

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work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen.

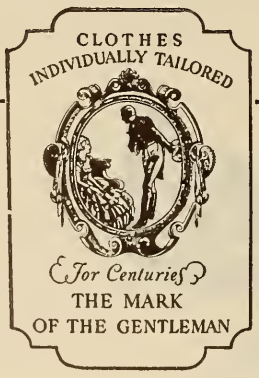
In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.

An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumpets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the March, a tromba alta in F, triangle, and bass drum are added.

Mrs. Rosa Newmarch says that "Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well provisioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the



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King's younger son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Chatelaine tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.

In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. "Jump and dance, grin and bow," says Amelfa the Chatelaine, "but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

"Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

P. H.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

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Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present day

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listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him. J. N. B.

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